



*Sri Balamanorama Series No. 41.*

॥ श्रीः ॥

# HARSHACHARITA

OF BHATTA BĀNA

॥ र्षचरितम्

UCCHVĀSA—VI.

WITH ENGLISH NOTES AND TRANSLATION BY

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संदेशः etc. etc.

PRINTED AND PUBLISHED BY  
THE SRI BALAMANORAMA PRESS,  
MYLAPORE, MADRAS.

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## PREFACE

OF the very few prose-writers in Sanskrit, Bhaṭṭa Bāṇa stands foremost. Kādambarī and Harṣacarita are his two well-known prose classics. That Bāṇa was a contemporary of King Harṣa is patent from his Harṣacarita which is an historical romance with Harṣa as the hero. From the records of the Chinese traveller Huyen Tsang who for a time resided in the court of Harṣa it is known that King Harṣa reigned over Northern India from 606 to 648 A. D. The date of our author is therefore easily assigned to the latter half of the 6th and the earlier half of the 7th century A. D.

Bāṇa's prose consists often of lengthy compounds, words with double meaning and apparent contradiction (*Virodhābhāsa*). His humorous description of the Dravidian hermit in Kādambarī, the excellent speech in which Śukanāśa gives advice to Candrāpiḍa are memorable and can hardly fail to elicit the admiration of even the most hostile critic. While his style in Kādambarī is elegant, that in Harṣacarita is rugged. While Kādambarī consists mostly of easy words, Harṣacarita abounds in difficult ones.

King Harṣa, the hero of this biography was himself a great man of letters as is apparent from his authorship of the three well-known plays—Ratnāvalī, Nāgānanda and Priyadarśikā. In his reign it is known that both Hinduism and Buddhism flourished side by side.

The chief merit of Harṣacarita is that it gives the reader a deep insight into the customs and manners prevalent in courts and military camps in Ancient India, into its religion and religious beliefs, the state of society, the state of medical and other sciences and a number of other details which are of importance to an historical antiquarian.

Cowell speaks of Harṣacarita thus :—"But besides these veiled historical allusions, the work has another interest from the vivid picture which it offers of the condition of Indian society and the manners and customs of the period. Bāṇa is not a mere rhetorician ; his descriptions of court and village life abound with masterly touches which hold up the mirror to the time. Not even the Pāli Jātakas introduce us more directly into the very heart of the period or give us a more life-like picture. The court, the camp, the quiet villages, which then, as now, contained the great mass of the population, and the still more quiet monasteries and retreats, whether of Brahmans or Buddhists, are all painted

with singular power ; and his narrative illustrates and supplements the Chinese traveller's journal at every turn."

Harṣacarita consists of eight Ucchvāsas of which the first two and the earlier portion of the third are devoted to the autobiography of Bāṇa and the rest to the life of Harṣa and his ancestors. The chief topic of the third Ucchvāsa centres round an ancestor of Harṣa—Puṣpabhūti by nāme, the chief incident of his life being the protection of the homa performed by one Bhairavācārya at dead of night against an attack from the ghost Śrikanṭha. The fourth Ucchvāsa deals with the birth of Prabhākara-vardhana, his marriage with Yaśovatī of whom were born Rājyavardhana, Harṣa and Rājyaśrī—two sons and one daughter, the growth of all the children and the marriage of Rājyaśrī with Grahavarman of the Maukhari dynasty. The Fifth chapter relates the death of King Prabhākara-vardhana while his eldest son was away on a tour of conquest. The Sixth deals with Rājyavardhana's return to the capital, the assassination of Grahavarman by a Mālwa king, the imprisonment of Rājyaśrī at Kanyakubja, the invasion of Rājyavardhana in retaliation, his slaying the Mālwa ruler, his being secretly murdered by the Gauḍa king and the preparations of King Harṣa to avenge himself of the murder of

his brother. The Seventh deals with Prince Harṣa's expedition, his meeting on the way Bhandī who came with the spoils of war from the attack of the Mālwa ruler, his deputing Bhandī to continue the march against the Gauḍa king while he himself went to the Vindhya woods to search for his sister that had escaped from jail. In the eighth chapter Harṣa in the course of his rambles saves his sister who had resolved to put an end to her life by marching into the fire; he entrusts her to a Buddhistic monk Bhadanta, originally known as Divākaramitra, an old friend of her husband Graharvarman. Rājyaśrī desires to turn a nun, and Harṣa assures her that after crushing Gauḍa he would also return and both may take to asceticism together. Thus the life of Harṣa is left in the middle.

In the preparation of this edition I have been greatly assisted by the English translation of Cowell and Thomas and the Sanskrit commentary of Jivananda Vidyasagar, to both of which I acknowledge my indebtedness.

## ॥ र्षचरितम् ॥

HARSACARITA

The Sixth Ucchvāsa.

1. Culling ever and anon, Doom makes a collection of heroes led by his secret emissaries sent on earth, as if desirous of conquest.

2. The crime of treachery by a ruffian leads to his own slaughter by rousing a hero's rage as the twang of a young tree broken by an elephant by robbing the lion of his sleep.

1 King of Pandas.

अथ प्रथमप्रेतपिण्डभुजि भुक्ते द्विजन्मनि, गतेषूद्वेजनीयेष्व-  
शौचदिवसेषु, चक्षुर्दहदायिनि दीयमाने द्विजेभ्यः शयनासनचामरा-  
तपत्रामत्रपत्रशब्दादिके नृपनिकटोपकरणकलापे, नीतेषु तीर्थस्थानानि  
सह जनहृदयैः कीकर्सेषु, कल्पितशोकशल्ये सुधानिचयचिते चिता-  
चैत्यचिह्ने, वनाय विसर्जिते महाजिजिति राजगजेन्द्रे, क्रमेण च  
मन्देष्वाकन्देषु, विरलीभवत्सु च विलापेषु, विश्राम्यत्यश्रुणि, शिथि-  
लीभवत्सु श्वसितेषु, अविस्पष्टेषु हाकष्टाक्षरेषु, उत्सार्यमाणासु, च  
व्यसनशय्यासु, उपदेशश्रवणक्षमेषु श्रोत्रेषु, अनुरोधावधानयोग्येषु

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The Brahmin who was to eat the first oblation of the deceased had taken his dinner. The obnoxious days of pollution had passed away. The various effects enjoyed by the king—beds, furniture, fans, umbrellas, vessels, vehicles, weapons and others that were an eyesore were being distributed to Brahmins. The king's bones had been taken to holy waters along with the hearts of men. A monument covered with plaster causing the pinch of grief had been raised on his tomb. The royal elephant that had won great battles was released into the woods. Gradually laments subsided, mournings grew rare, tears ceased to flow, sighs became lighter, the words 'Alas! What a pity!' became less audible, the beds of mourning were thrown away, the ears became again fit to listen to counsels, the minds of men became eligible for grasp and concentration. The king's

हृदयेषु, गणनीयेषु नृपगुणेषु, प्रदेशवृत्तिमाश्रयति शोके, कृतेषु  
कविरुदिकेषु, जाते च स्वप्रावशेषदर्शने हृदयावशेषस्थाने चित्रा-  
वशेषाकृतौ काव्यावशेषनाम्नि नरनाथे, देवो हर्षः कदाचिदुत्सृष्टव्या-  
पारः पुञ्जीभूतवृद्धवन्धुवग्रीष्मेसरेणावनतमूकमुखेन महाजनेन मौलेना-  
काल आत्मानं वेष्टयमानमद्राक्षीत् ॥

दृष्टा चाकरोन्मनसि—‘किमन्यत् । आर्यमागतमावेदयत्यं  
शोकपराभूतो लोकाकरः’ इति । वेपमानहृदयश्च प्रपञ्च प्रविशन्त-  
मधिकतरप्रचारमन्यतमं पुरुषं—‘अङ्ग, कथय किमार्यः प्राप्त’ इति ।

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virtues could now be counted. Grief narrowed down its scope. The odes of poets had finished. The king's sight survived but in dreams, his stay remained but in the hearts of men, his outline remained but in pictures, and his name remained but in literature. Then it was, King Harṣa once taking rest from his duties, beheld himself unexpectedly surrounded by a group of men of the hereditary royal staff with faces bent low and dumbfounded, led by elderly kinsmen massing thick.

On seeing them he reflected thus, ‘What else can it be? This grief-stricken band of persons signifies the arrival of my revered brother.’ With a trembling heart he asked one of those persons, who was more forward as he entered—‘Friend, tell. Has my revered brother arrived?’ He spoke low, ‘Yes,

## HARSACARITA

स मन्दमत्रवीत्—‘देव, यथादिशसि द्वारि’ इति श्रुत्वा च सोदर्य-  
स्त्रेहनिहितनिरतिशयमन्युमृदूकृतमनाः कथमपि न ववाम बाष्पवारि-  
प्रवाहोत्पीडेन सह जीवितम् ॥

अनन्तरं च द्वारपालमुक्तेन प्रथमप्रविष्टेन परिजनेनेवाक्रन्देन  
कथ्यमानम्, दूरदुतागमनमुषितबाहुल्येन विच्छिन्नच्छत्रधारेण  
लम्बिताम्बरवाहिना भ्रष्टभृज्ञग्राहिणा च्युताचमनधारिणा ताम्यन्ता-  
म्बूलिकेन खञ्जत्वज्ञग्राहिणा कृतिपयप्रकाशदासेरकप्रायेण बहुवास-  
रान्तरितस्थानभोजनशयनश्यामक्षामवपुषा परिजनेन परिवृत्तम्,

as Your Highness conjectures. He is at the door.' On hearing this his heart was softened by an excess of grief engendered by fraternal love, and he barely kept up his life from flowing out along with the gushing stream of tears.

Presently he saw his elder brother whose arrival was announced by the lamentation uttered by the chamberlain as if it were his messenger that entered first. The elder brother was surrounded by a retinue robbed of its numerical strength by a rapid march through a long distance, wherein the umbrella-bearer had dropped away, the wardrobe-keeper lagged behind, the water-pot-carrier slipped out, the spittoon-bearer was missing, the betel-bearer worn out and the sword-bearer limping, which consisted of but a few conspicuous slave-attendants and whose bodies

अविरलमार्गधूलिधूसरितशरीरतया शरणीकृतमिवाशरणया क्रमागतया  
वसुंधरया, हूणनिर्जयसमरशरब्रणबद्धपट्टकैर्दीर्घधवलैः समासन्नराज्य-  
लक्ष्मीकटाक्षपातैरिव शबलीकृतकायम्, अवनिपतिप्राणपरित्राणार्थ-  
मिव च शोकहुतमुजि हुतमांसैरतिकृशैरवयवैरावेद्यमानदुःखभारम्,  
अपगतचूडामणिनि मलिनाकुलकुन्तले शेखरशून्ये शिरसि शुचमा-  
रुढां मूर्तिमतीमिव दधानम्, आतपगलितस्वेदराजिना रुदतेव पितृ-  
पादपतनोत्कण्ठितेन ललाटपट्टेन लक्ष्यमाणम्, प्रथीयसा वाष्पपयः-  
प्रवाहेणाभिमतपतिमरणमूर्च्छितामिवं महीमनवरतं सिञ्चन्तम्, अन-  
न्तसंतताश्रुप्रवाहनिपतननिश्चीकृताविव दुःखक्षामौ कपोलावुद्धन्तम्,

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were dirty and lean by the neglect of bath, food and sleep for many days. His body rendered gray by the thick dust of roads, it seemed as though the helpless Earth coming in hereditary succession had fixed him as her refuge. His body was dotted by bandages bound round the wounds of arrows received in the battle for the conquest of Huns, which (bandages) looked like the long white glances cast by his fast approaching Royal glory. His excess of sorrow was conveyed by his limbs much too thin as though their flesh had been sacrificed in the fire of grief for saving the king's life. He seemed to bear grief embodied, mounted on his head stripped of its jewels, with hair dirty and dishevelled and devoid of its flower-wreath. His broad forehead lined by the sweat trickling down in the sun's heat seemed

अत्युष्णमुखमारुतमार्गगतेन द्रवतेव गलितताम्बूलरागेणाधरविम्बेनो-  
पलक्षितम्, पवित्रिकामात्रावरेषेन्द्रनीलिकांशुश्यामायमानमाचिरश्रुत-  
पितृमरणजन्यमहाशोकाप्रिदग्धमिव श्रवणप्रदेशमुद्वहन्तम्, अस्फुटा-  
भिव्यक्तव्यञ्जननाप्यधामुखास्तिमितनयननीलतारकमयूखमालाखाचि-  
तेन शोकप्ररूढरमश्रुश्यामलेनेव मुखशशिना लक्ष्यमाणम्, केसरिण-  
मिव महाभूष्टिनिपातविहळं निरवलम्बनम्, दिवसमिव तेजःपति-  
पतनपरिम्लानश्रियं श्यामीभूतम्, नन्दनमिव भग्नकल्पपादपं

to weep in its eagerness to fall at his father's feet. By the ever-growing stream of tears, he seemed ceaselessly to sprinkle the Earth laid in a swoon by the death of her chosen lord. His cheeks seemed to have sunk low by the endless and torrential fall of tears and were emaciated by misery. His round lips, standing in the passage of his much too hot gusts of sighs seemed to melt away with the red hue of betel faded away. Grown dark in the rays of the last remaining sapphire gem preserved solely for purification, the region of his ear seemed burnt in the big fire of grief roused by the recent news of his father's death. Though his beard showed but a faint growth, his moon-like face, rapt in the multitudinous rays of the black pupils of his downcast and motionless eyes, appeared as though black with a beard grown thick in mourning. He was like a lion distressed and rendered homeless by the collapse of a great hill (king), like the day darkening into

विच्छायम्, दिग्भूगमिव प्रोषितदिक्कुञ्जरं शून्यम्, गिरिमिव गुरु-  
वज्रपातदारितं कम्पमानम्, क्रीतमिव क्रशिन्ना, किंकरीकृतमिव  
राहण्येन, दासीकृतमिव दौर्मनस्येन, शिष्यीकृतमिव शोचितव्येन,  
आत्मीकृतमिवाधिना, मूकीकृतमिव मौनेन, पिष्टमिव पीडया,  
स्वन्नमिव संतापेन, उच्चितमिव चिन्तया, लुप्तमिव विलापेन, धृतमिव  
व्रेराम्येण, प्रत्याख्यातमिव प्रतिसंख्यानेन, अवज्ञातमिव प्रज्ञया,  
दूरीकृतमिव दुरभिभवत्वेन, अबोध्येन वृद्धबुद्धीनाम्, असाध्येन  
साधुभाषितानाम्, अगम्येन गुरुगिराम्, अशक्येन शास्त्रशक्तीनाम्,

the night with splendour fading at the setting Sun, like Indra's garden stripped of its shade (splendour) by the devastation of the celestial tree, like the point of the sky vacant by the expulsion of the elephant in guard of the quarter, like a mountain sundered by the heavy fall of thunderbolt and quaking. Purchased as if by emaciation, enlisted by wretchedness, enslaved by despair, afflicted by grief, appropriated by anxiety, struck dumb by silence, pressed hard by torment, perspiring in the heat of torture, culled from mental cares, lost in mourning, seated in apathy, repudiated by discrimination, disowned by intelligence and cast aside by firmness, he was absorbed in grief which stood beyond the appeals of aged counsel, the cure of wholesome talks, the teach of elderly advice, the influence of the powers of scriptures, the operation of the efforts of wisdom,

अपथेन प्रज्ञाप्रयत्नानाम्, अगोचरेण सुहृदनुरोधानाम्,  
अविषयेण विपयोपभोगानाम्, अभूमिभूतेन कालक्रमोपचयानां  
शोकेन कवलीकृतं ज्येष्ठं भ्रातरमपश्यत्। आवेगोद्भृतकृत्स्नखेहोत्क-  
लिकाकलापेत्क्षिप्यमाणकाय इव च परवशः समुदगात् ॥

अथ तं दूरादेव दृष्टा देवो राज्यवर्धनश्चिरकालक्लितं वाच्य-  
वेगं मुमुक्षुः सुदूरप्रसारितेन संकल्पयन्निव सर्वदुःखानि दीर्घ्ये  
दोर्दण्डद्वयेन गृहीत्वा कण्ठे मुक्तकण्ठं पुनः पतितक्षौमै क्षामे वक्षसि  
पुनः कण्ठे पुनः स्कन्धभागे पुनः कपोलोदरे निधाय तथा तथा  
रुरोद् यथा सबन्धनानीवोदपाश्वन्त हृदयानि । अश्रुस्रोतः सिरा इव

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the range of friendly appeals, the sphere of the pleasures of senses and outside the province of natural healing by the efflux of time. Uplifted, as it were, by the numerous yearnings due to the whole love gushing out in a hurry, Harṣa rose up involuntarily.

Then on seeing him from afar, Prince Rājyavardhana desirous of giving vent to the flow of tears restrained for a long time, stretched afar both his long stout arms as if to bring together all the sorrows and with them clasped the neck of Harṣa and with sobs drew him now to his own emaciated bosom from which the silk towel had fallen off, now to his neck, now to his shoulder and now to the middle of his cheeks and wept so profusely that the hearts of bystanders seemed to be uprooted with their moorings. A stream of tears was released by the people in

SIXTH UCCHAVĀSA

अमुच्यत लोचनेषु लोकेन । सृतनृपतिना राजवल्लभेनापि प्रतिशब्द-  
तिभेन निर्मरमिवाख्यत । सुचिराञ्च कथं कथमपि निर्वृष्टनयनजल  
पर्जन्य इव शरदि स्वयमेवोपशशाम । उपविष्टश्च परिजनोपनीतेन  
तोयेन तत्करनखमयूखपुञ्जतया महाजलपूवजायमानकेनलेखमिव  
पुनः पुनः प्रमृष्टमपि पद्माग्रसंगलद्विन्द्रवृन्दमन्दोन्मेषमुषितदर्शनं

लेनेवोष्णोष्णो

their eyes like veins of blood. It seemed as though a favourite of the king, recalling the king to his mind, did also profusely weep in response to the prince's sobs under the pretext of an echo. After a long while, having somehow thoroughly disgorged the water of tears, he calmed down of his own accord like rains in Autumn. Sitting down, he washed his eyes with great effort with the water brought by a servant—the eyes which, coming within the range of the rays of the nails of his hands, presented, as it were, rows of foams formed by wading through water ever on the increase and which, though frequently wiped, were robbed of their vision by their opening being impeded by the drops of tears slipping down and collecting at the tips of his eyelashes. And with a cloth resembling a fragment of moonlight

शारदशिकरविकसितविशद्कुमुदवनदलावलिवलि-  
;शाल

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delivered by the betel-bearer, he wiped his face scorched by scalding tears. After staying silently for a long while, he rose up and went to the bathroom. And after remaining there, he indifferently squeezed dry his unadorned head, whose hair was dishevelled and disordered ; and by means of the lower lip which by its throb due to the remnant of sorrow seemed to struggle for life and to long to kiss its own counterpart bathed in water and fascinating, and by the whiteness of his bathed eyes he did worship to the deities in guard of the quarters as if with flower-offerings consisting of the petals of white lotuses blooming at the rays of the autumnal moon ; and falling into a couch provided with but a single pillow, placed beneath a low awning on a pial of the quadrangle, he kept silent.

Prince Harṣa too bathed likewise and stretching his body on a carpet spread on the floor, remained

वज्जस्य कि इः समग्रं तो विद्वत् द्वारभिकोपजाग्रते ८५  
 यैवनं शोकस्य । लोकस्य तु नरपतिमरणादिवसादपि दारुणः स  
 बभूव दिवसः । सर्वसिन्नेव नगरे न केनचिदपाचि, न केनचिद-  
 ऋषयि, नाभोजि । सर्वत्र सर्वेणारोदि । केवलमनेन क्रमेणातिचक्राम  
 दिवसः । स च प्रत्यप्रत्यष्टृटङ्कतष्टतुरिव, वहद्वहलसधिररसमांस-  
 च्छविरपरपारावारपयसि ममज्ज मञ्जिष्ठारुणोऽरुणसारथिः ।  
 मुकुलायमानकमलिनीकोशविकलं चकाणं चञ्चरीककुलं कमलसरसि ॥  
 सर्वधविरहव्याधिविधुरवधूवाध्यमानं बृन्धवन्धविव विबुद्धवन्धु-  
 कभासि भास्ति सासां दृशं चक्रवाकचक्रवालम् । संचरन्त्याः

close to him in silence. On seeing ever and anon his elder brother grieving in heart, his heart broke, as it were, into a thousand pieces. For, the sight of a brother is the rejuvenation of grief. To the people that day was severer than the day of the king's death. In the whole city nobody cooked, nobody bathed and nobody dined. Every one wept and everywhere. Sheerly in this manner did the day pass on. With the hue of flesh moistened by a profuse flow of blood as though his body was once again planed off by the chissel by the divine carpenter, the Sun, red like madder, sank into the waters of the western ocean. The batch of bees in the lotus-pond buzzed, disconcerted by the closing of lotus-buds. Distressed at the sight of their spouses feeling miserable at the impending separation, the group of ruddy geese cast their tearful glance at the Sun shining like the full-blown Bandhūka flower as at a

समधुकररवं कैरबाकरं कलहंसरमणीरमणीयं माणिक्यकाञ्चीकिङ्गिणी-  
जालभिवाचकाण श्रियः । प्रकटकलङ्घमुदयमानं विशङ्खटविषाणा-  
त्कीर्णपङ्कसंकरशंकरशङ्करकुद्कूटसंकाशमकाशताकाशे शशाङ्क-  
मण्डलम् ॥

अस्यां च वेलायामनतिक्रमणवचनैरूपसृत्य प्रधानसामन्त-  
विज्ञाप्यमानः कथं कथमप्यभुक्त । प्रभातायां च शर्वर्या सर्वेषु  
प्रविष्टेषु राजसु समीपस्थितं हर्षदेवमुवाच—‘तात, भूमिरसि  
गुरुनियोगानाम् । शैशव एवाग्राहि गुणवत्पताकेव’ भवता तातस्य

kinsman. The pond of white lotuses abounding in the buzz of black bees and fascinating with she-swans sounded like the mass of petty bells on the ruby-girdle of Goddess Laks̄mī (beauty) roaming over the pond. The Moon's disc rising with its conspicuous black mark shone in the firmament like the lofty hump of the tame bull of Śaṅkara, stained by the mire thrown up by its huge horns.

At this hour, approached and persuaded by the chief feudatories whose words could not be resisted, Rājyavardhana somehow took his meal. When the day dawned and all the kings came in, he told Prince Harṣa who stood near by, ‘Dear boy, you are a worthy recipient of instructions from elders. Our father's mentality like a flag tied with ropes has been acquired by you even as a boy; wherefore this my

SIXTH UCHVASA

चित्तवृत्तिः । यतो भवन्तमेवंविधं विधेयं विधिविधानोपनतनैर्घृण्य  
मिदं किमपि विभाणिषति मे हृदयम् । नावलम्बनीया बालभावसुलभा  
प्रेमविलोमा व्रामता । वैधेय इव मां कृथाः प्रत्यूहमीहितेऽस्मिन् ।  
श्रृणु । न खलु न जानासि लोकवृत्तम् । लोकत्रयत्रातरि मान्धातरि  
मृते किं कृतं पुरुकुत्सेन, भ्रूलतादिष्टाष्टादशद्विपे दिलीपे वा रघुणा,  
महासुरसमरमध्याध्यासितन्त्रिदशरथे दशरथे वा रामेण, गोष्ठदीकृत-  
चतुरुदन्वदन्ते दुष्यन्ते वा भरतेन । तिष्ठन्तु तावदेते । तातेनैव  
श्रृंतसमधिकाध्वरधूमविसरथूसरितवासववयसि सुगृहीतनाम्नि तत्र-

heart rendered callous by the will of Fate desires to speak something to you that you are so obedient. Perverseness common to youth and opposed to fraternal love should not be resorted to by you. Do not like a fool raise any impediment to this desire (of mine). Hear. It is not as if you do not know the ways of the world. What was done by Purukutsa when Māndhātṛ, the protector of the three worlds, died? and what by Raghu when Dilipa who commanded the eighteen continents by the motion of his brows, passed away? What did Rāma do at the death of Daśaratha who drovē on the gods' chariot during the big battles with Asuras? What did Bharata do at the death of Dusyanta who treated the confines of the four oceans as a puddle? Good bye to all of them. Did not our father himself administer the kingdom when his esteemed father of blessed memory, who rendered Indra's age gray by the pervasion of smoke-

भवति परासुतां गते पितरि किं नाकारि राज्यम् । यं च किल शोः  
 समभिभवति तं कापुरुषमाचक्षते शाखविदः । खियो हि विष  
 शुचाम् । तथापि किं करोमि । स्वभावस्य सेयं कापुरुषता  
 खैण् वा यदेवमास्पदं पितृशोकहुतमुजो जातोऽसि । मम हि भूमृ  
 पर्यस्ते निरवशेषतः प्रस्त्रवणानीव स्रुतान्यश्रूणि, अस्तमिते मह  
 तेजस्यन्धकारीभूतदशाशस्य प्रनष्टः प्रज्ञालोकः, प्रज्वलितं हृदयम्  
 आत्मदाहभीत इव स्वप्नेऽपि नोपसर्पति विवेकः, बलीयसा संतापे  
 जातुषमिव विलीनमखिलं धैर्यम्, पदे पदे दिग्घरोपाहतेव हरि

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in more than a hundred sacrifices, breathed his last  
 Him whom grief overwhelms, men learned  
 Śāstras declare an unmanly man, for women are a  
 abode of sorrows. All the same what am I to do  
 This unmanliness or womanishness belongs to my  
 nature as I have thus become an abode of the fire  
 of grief due to our father's death. With me when  
 the king (mountain) collapsed, tears seem to have  
 flowed out in full like its rills. When the great  
 luminary set, all the ten directions have become  
 mess of darkness unto me, the lamp of wisdom extinc  
 tinct, my heart is aflame, discrimination does not  
 approach me even in dream as if afraid of its being  
 burnt, my whole courage has melted away under  
 the severe heat of sorrow as a thing of lac; at every  
 step (word) my mind faints like a roe hit by  
 poisoned arrow: like a misanthrope the memory strays

मुह्यति मतिः, पुरुषदेष्ठिणीव दूरत एव भ्रमन्ती परिहरति स्मृतिः,  
प्रस्वेव तातेनैव सह गता धृतिः, वार्धुषिकप्रयुक्तानीव विच्चानि प्रति-  
देवसं वर्धन्ते दुःखानि, शोकानलधूमसंभारसंभूताम्भोधरभरितमिव  
वृष्टिं नयनवारिधाराविसरं शरीरम् । सर्वः पञ्चजनः पञ्चत्वमुपरतः  
प्रयाति । वित्थमेतद्वदति बालो लोकः । तातो हुताशनतामेव केवल-  
मापन्नो येनैव दहति माम् । इदमसाम्परायिकमिव हृदयमवृष्टम्  
व्युत्थितः शोको दुर्निवारः बाढब इव वारिराशिम्, पविरिव पर्वतम्,  
क्षय इव क्षपाकरम्, राहुरिव रविम्, दहति दारयति तनूकरोति  
कबलयति । न शक्नोति मे हृदयं तादृशस्य सुमेरुकल्पस्य महापुरुषस्य

far away and avoids me ; like my mother my enthusiasm has gone away with my father ; like moneys employed by an usurer, sorrows grow day by day. As if laden with clouds formed of the abundant smoke of the fire of grief, my body showers continuous streams of water from the eyes. ‘At death every man is dissolved into the five elements,’ is an untrue saying of the childish world. My father has merely changed into the fire ; so much does he burn me. The formidable rebel, grief, risen engulfing this recreant heart of mine burns the heart as the submarine fire does the Ocean, tears it asunder as the thunderbolt does a mountain, attenuates it as waning does the moon and devours it as the eclipse does the Sun. My heart cannot with mere tears dispose of the fall of such a great man like unto

विनिपातमश्रुभिरेव केवलैरतिवाहयितुम् । राज्ये, विष इव चकोरस्य  
मे विरक्तं चक्षुः । बहुमृतपटावकुण्ठनां <sup>covered</sup> रञ्जितरञ्जां <sup>outcaste</sup> जनङ्गमानाभिः  
चैशवाह्यामनार्था श्रियं त्यक्तुमभिलपति मे मनः । क्षणमपि दग्धगृहे  
शकुनिरिव न पारयामि स्थातुम् । सोऽहमिच्छामि मनसि वाससीव  
सुलग्नं स्नेहमलभिदमभलैः शिखरिशिखरप्रस्त्रवणस्वच्छस्रोतोऽम्बुभिः  
क्षालयितुमाश्रमपदे । यतस्त्वमन्तरितयौवनसुखामनभिमतामपि  
जराभिव पूरुषाङ्गया गुरोः, गृहाण मे राज्यचिन्ताम् । त्यक्तसकलबाल-  
क्रीडेन हरिणेव दीयतामुरो लक्ष्म्यै । परित्यक्तं मया शख्म् । इत्येव-  
मभिधाय खड्गग्राहिणो हस्तादादाय निजं निखिंशमुत्सर्ज धरण्याम् ॥

Meru. My eye loaths at kingship as that of Cakora at the sight of poison. My mind desires to relinquish the Royal glory covered in the shrouds of many deceased warriors, reddening the battlefield with blood, displayed on flagstaffs (descending in hereditary succession) and ignoble like the pageantry of outcastes covered in the shrouds of corpses, catering to the slums, borne on bamboo-poles (outside the pale of noble descent) and disreputable. I cannot for a moment stay in the home as a domestic sparrow in a house burnt. Therefore I desire to wash off in a hermitage this stain of attachment (oil) clinging fast to my heart as unto a cloth by means of the clean waters of the pellucid streams of rills flowing from the tops of mountains. So though it takes away the of youth and is unwelcome, take over the

अथ तच्छ्रुत्वा निशितशिखेन शूलेनेवाहृतः प्रविदीर्णहृदयो  
 देवो हर्षः समचिन्तयत्—‘किं नु खलु मामन्तरेणार्थः केनचिदस-  
 हिष्णुना किंचिद्ग्राहितः कुपितः स्यात् । उतानया दिशा परीक्षितुकामो  
 माम् । उत शोकजन्मा चेतसः समाक्षेपोऽयमस्य । आहोस्त्रिदार्थ  
 एवायं न भवति । किं वार्येणान्यदेवाभिहितमन्यदेवाश्रावि भया  
 शोकशून्येन श्रवणेन्द्रियेण । आर्यस्य वान्यदेव विवक्षितमन्यदेवाप-  
 तितं मुखेन । अथवा सकलवंशविनाशाय निपातनोपायोऽयं विधेः ।

care of my kingdom as Puru did the old age of his father at his behest. Giving up all the sports of youth, offer your bosom to kingship as Viṣṇu to Lakṣmī. I have abandoned the weapon.’ So saying, he took his sword from the hand of his sword-bearer and threw it down on the earth.

On hearing this Prince Harṣa with a cloven heart as if pierced by a sharp-edged spear, reflected thus:—‘Is it that some envious fellow has prejudiced my revered brother against me whereby he is angry with me? Or does he wish to test me in this manner? Or is it a distraction of his mind born of grief? Or is he not my elder brother at all? Or has he stated one thing whereas another was heard by me with my organ of hearing rendered vacant by grief? Or did the revered one wish to speak one thing and another has escaped from his tongue? Or is it the murderous design of Fate to bring the

मम वा निखिलपुण्यपरिक्षयोपक्षेपः कर्मणाम् । अननुकूलसमग्रग्रह-  
 चक्रवालविलसितं वा । अथवा तातविनाशनिःशङ्ककलिकालकीडितं,  
 येनायं यः कश्चिदिव यत्किञ्चनकारिणं मामपुष्पभूतिवंशसंभूतमिव,  
 अताततनयमिव, अनात्मानुजमिव, अभक्तमिव, दृष्टदोषमिव,  
 श्रोत्रियमिव सुरापाने, सङ्घृत्यमिव स्वामिद्रोहे, सज्जनमिव नीचोप-  
 सर्पणे, सुकलत्रमिव व्यभिचारे, अतिदुष्करे कर्मणि समादिष्टवान् ।  
 तदेतत्तावदनुरूपं यच्छौर्योन्मादमदिरोन्मत्ससमस्तसामन्तमण्डल-  
 समुद्रमथनमन्दरे तादृशि पितरि मृते तपोबनं वा गम्यते, वस्कलानि

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ruin of our entire family? Or does this suggest the extinction of all merit acquired by past deeds? Or is it a freak of the entire group of planets turned adverse? Or is it a sport of the Kali age freed from fear on the death of my father, that he, like an utter stranger, should treat me as one up to anything, as if I were not born in Puṣpabhbūti's line, as if I were no son to my father, no younger brother to him, no loyal follower of his and as though I were detected in the commission of an offence. That he should incite me to do this odious act is like bidding a man learned in the Vedic lore to drink wine, a faithful servant to play treachery against his master, a virtuous man to approach a base wretch and a good wife to commit adultery. It is therefore appropriate that when a father of that stamp who acted Mount Mandara in churning the

चा गृह्णन्ते, तपांसि वा सेव्यन्ते । या तु मयि राज्याङ्गा सा  
दग्धेऽपि दाहकारिणी मध्यवृग्रहग्लपिते धन्वनीवाङ्गारवृष्टिः ।  
तदसहशमिदमार्यस्य । यद्यपि च विभुरनभिमानः, द्विजातिरनेषणः,  
मुनिरोषणः, कपिरचपलः, कविरमत्सरः, वणिगतस्करः,  
प्रियजानिरकुहनः, साधुरदरिद्रः, द्रविणवानखलः, कीनाशोऽनक्षि-  
गतः, मृगयुरहिस्तः, पाराशरी ब्राह्मणः, सेवकः सुखी, क्षितवः  
कृतज्ञः, परित्राङ्गुसुक्षुः, नृशंसः प्रियवाक्, अमात्यः सत्यवादी,

ocean of the entire range of kings drunk with the intoxication of valorous pride, one should go to the forest of penance or should clothe himself in tree-bark or perform penance. The bidding to me to take charge of the kingdom, burning me the more when I am already burnt, acts like a shower of embers in a desert scorched by drought. So this is unbecoming of my revered brother. Although a man in power free from pride, a Brahmin free from greed, a sage free from rage, a monkey free from impatient motions, a poet without envy, a merchant without swindling, a fond husband without jealousy (suspicions), a good man without poverty, a rich man without dishonesty, a low man not an eyesore, a hunter free from cruelty, a recluse observing Brahminical duties, a servant in the enjoyment of happiness, a gambler but one grateful, an ascetic without a craving for enjoyment, a hard-hearted person with sweet speech, a minister speaking the

## HARSACARITA

राजसूनुरदुर्विनीतश्च जगति दुर्लभः, तथापि ममार्य एवाचार्यः ।  
 को हि नाम तद्विधे निषिते राजगन्धकुञ्जे जनयितरि, ईद्वशे च  
 विफलीकृतविशालशिलास्तम्भोरुमुजे भूमुजि भ्रातरि स्तक्तराज्ये  
 ज्यायसि नववयसि तपोवनं गच्छति, सकललोकलोचनजलपातापवित्रं  
 मृद्गोलकं वसुधाभिधानं धनमद्वेलनिखिलखलमुखविकारलक्षणा-  
 ख्यायमाननाचाचरणा श्रीसंज्ञिकां सुभट्कुदुम्बकर्मकुम्भदासीं  
 चण्डालोऽपि कामयेतो कथमिव संभावितमत्यन्तमनुचितमिदमार्येण ।  
 किमुपलक्षितमनवदातमिदं मयि । किं वास्य चेतसश्च्युतः सौमित्रिः,

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truth and a prince not ill-bred—though all these are seldom met with in the world, still my revered brother himself is my instructor. When a father of that stamp, a high-born elephant among kings, has fallen and when an elder brother of this sort, a king in the prime of youth, goes to the forest, abandoning his kingdom and frustrating his own mighty arms resembling broad stone-pillars, who will, be he an outcaste, long for the clod known as the earth defiled by the fall of water from the eyes of all the world or for the female slave doing menial service at the households of great warriors called the Royal glory whose base conduct is exposed by the distortions marking the faces of all knaves puffed up with the pride of wealth? How was this most unworthy idea conceived by the revered one? What is the reproach detected in me? Has the son of Sumitrā skulked

वं वेस्मृता वा वृकोदरप्रभृतयः । अनपेक्षितमत्कजना स्वार्थेकनिष्पादन-  
निष्टुरा नासीदियमार्यस्येष्टशी प्रभविष्णुता । अपि चार्ये तपोवनं गते  
जिजीविषुः को हि नाम मर्हि मनसापि ध्यायेत् । कुलिशशिखरखर-  
नखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गोत्तमाङ्गमदच्छटाच्छुरितचा-  
रुकेसरभारभास्वरमुखे केसरिणि वनविहाराय विनिर्गते, निवासं  
गिरिगुहां कः प्राति पृष्ठतः । प्रतापसहाया हि सत्त्ववन्तः । कश्चपलां  
लक्ष्मीं प्रत्यनुरोधोऽयमार्यस्य यदियमपि न चीरान्तरितकुचा कुश-  
कुमुमसमित्पलाशपूलिकां वहन्ती तत्रैव तपोवने वनमृगीव नीयते

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away from his heart? Or have Bhima and others been forgotten? My revered brother has never been known for such an exercise of authority so regardless of his loyal adherent and so severe in pursuing his own ends. Further, when a senior brother has repaired to the forest of penance, who will, with a clinging to life, think of the earth even in mind? When the lion whose face shines with the thick attractive mane moistened by the rut streaming from the heads of intoxicated elephants cloven by the furious strokes of his claws sharp like the tips of thunderbolt has gone out for sport in the jungle, who guards his residence—the mountain-cave at his back? Men of prowess are assisted by their own valour. What is this solicitude of my brother for the capricious Royal glory that she should not be to that very forest of penance, like a forest-

जराजालिनी । किंवा भमानेन वृथा बहुधा विकल्पितेन । तूष्णीमे-  
वार्यमनुगमिष्यामि । गुरुवचनातिक्रमकृतं च किल्बिषमेतत्पोवने  
तप एवापास्यति' इत्यवधार्य भनसा प्रथमतरं गतस्तपोवनमधोमख-  
स्तूष्णीमवातिष्ठत ॥

अत्रान्तरे पूर्वादिष्टेनैव रुदता वस्त्रकमान्तिकेन समुपस्थापितेषु  
बल्कलेषु, निर्दयकरतलाडनभियेव कापि गते हृदये रटति राजस्त्रै, <sup>तारम</sup>  
तारमब्रह्मण्यमूर्धवद्विष्णु विरुद्धति विप्रजने, पादप्रणतिपरे फूर्कुर्वति  
पौरबृन्दे, विद्राति विद्रुतचेतसि चिरन्तने परिजने, परिजनावलम्बिते  
deer, with breasts covered in rags, carrying a basket  
of Kuśa grass, flowers, fuel and leaves and loaded  
with hoary hairs? Or why should I thus indulge in  
all sorts of speculation in vain? I will follow my  
lord silently. As to the sin accruing from a breach  
of the elder's word, the penance done in the forest  
will itself dispel it.' Having resolved thus and gone  
already to the forest in thought, he stood silent with  
a downcast face.

Meanwhile tree-barks were got ready by the weeping wardrobe-keeper that had been previously instructed. The royal ladies screamed, having lost their hearts as if they had fled away in fear of merciless strokes from their hands. The Brahmins raised loud cries of 'Alas' with uplifted hands. The citizens sobbed aloud, falling at the feet of the prince. The ancient servants ran about with melting hearts.

वेपमानवपुषि पर्याकुलवाससि शोकगदूदवचसि गलितनयनपयसि  
निवारणोद्यतमनसि वर्षीयसि विशति बन्धुवर्गे, निराशेषु नख-  
लिखितमणिकुट्टिमेष्ववाङ्मुखेषु निःश्वसत्सु सामन्तेषु, सबालवृद्धासु  
तपोवनाय प्रस्थितासु सर्वासु प्रजासु, सहसैव प्रविश्य शोकविळुबः  
प्रक्षरितनयनसलिलो राज्यश्रियः परिचारकः संवादको नाम प्रज्ञात  
तमो विमुक्ताक्रन्दः सदस्यात्मानमपातयत् ॥

अथ संभ्रान्तो भ्रात्रा सह स्वयं देवो राज्यवर्धनस्तं पर्य-  
पृच्छत्—‘भद्र, भण भण किमस्मद्वसनव्यवसायवर्धनबद्धधृतिः,

The aged kinsfolk entered, leaning on their attenders, with frames quaking, clothes disordered, tones slipping in grief, tears streaming down and minds bent on dissuasion. Despondent vassals sighed with downcast faces, scratching the jewelled pavement with the nails of toes. All the subjects including children and aged folk started for the forest of penance. Just then suddenly the well-known servant of Rājyaśrī, Samvādaka by name, overwhelmed by grief, shedding tears and crying aloud, threw himself down at the gathering.

Then puzzled at this, along with his brother, Prince Rājyavardhana himself asked him, ‘Friend, tell, tell. Does Doom making bold to increase its efforts to bring calamities on us and rejoicing in heart at the king’s death, offer anything else still more disquieting?’ With great effort he replied,

अवनिपर्तिमरणमुदितमतिः, अधृतिकरमपरमधिकतरमितः समुप-  
नयति विधिः' इति । स कथं कथमप्यकथयत्—‘देव, प्रिशाचाना-  
मिव नीचात्मनां चरितानि छिद्रप्रहारीणि प्रायशो भवन्ति । यतो  
यस्मिन्नेहन्यवानिपतिरूपरते इत्यभूद्वार्ता तस्मिन्नेव देवो ग्रहवर्मा  
दुरात्मना मालवराजेन जीवलोकमात्मनः सुकृतेन सह त्यजितः ।  
भर्तृदारिकापि राज्यश्रीः कालायसनिगडयुगलचुम्बितचरणा चौराङ्गनेव  
संयता कान्यकुब्जे कारायां निक्षिप्ता । किंवदन्ती च यथा किलानायकं  
साधनं मत्वा जिघृष्णुः सुरुमतिरेतामपि भुवमाजिगमिष्यति । इति  
विज्ञापिते प्रभुः प्रभवति’ इति ॥

ततश्च तादृशमनुपेक्षणीयमसंभावितमाकस्मिकमपरं व्यति-

‘My lord, the actions of the low-minded, like those of fiends generally tend to strike at weak points. For, on the very day when the news rose that the king was dead, Prince Graharvarman was despatched world by the wicked king of Mālva merit. And Princess Rājyaśrī, with feet kissed by a pair of steel fetters and bound like a thief’s wife has been put in prison in Kānya-kubja. The rumour is also afoot that thinking the army is without a leader, the ruffian is about to march on this country too with the idea of capturing it. Such is my news. Your Highness is the sole dictator of what to do.’

Then on hearing of the fresh, unimaginable and unexpected happening which he could ill afford to

कर्माकर्णश्रुतपूर्वत्वात्परिभवस्य, परपारभवासाहण्युतया च स्वभावस्य, दर्पबहुलतया च नवयौवनस्य, वीरक्षेत्रसंभवत्वाच्च जन्मनः, कृपाभूमिभूतायाश्च स्वसुः स्नेहात्स तादृशोऽपि बद्धमूलोऽप्यत्यन्तगुरुरेकपद एवाये ननाश शोकवेगः । विवेश च सहसा केसरीव गिरिगुहागृहं गम्भीरं हृदयं भयंकरः कोपावेगः । केशिनिषुदनशङ्का-  
कुलकालियकुलभङ्गुरभङ्गन्तरज्ञिणी इयामायमाना यमस्वसव  
प्रथीयसी ललाटपट्टे भीषणा भ्रुकुटिरुदभिद्यत । दर्पात्परामृशन्त्रख-  
किरणसलिलनिर्झरैः समरभारसंभावनाभिषेकमिव चकार दिङ्ग्नाग-

neglect, since humiliation was to him never heard of before, since his nature was intolerant of insult from another, since fresh youth abounds in pride, since his birth had its origin in a family of heroes, out of love for his sister who became an object of compassion, his emotion of grief, though so deep-rooted and intensely severe, vanished all of a sudden. The terrible emotion of rage suddenly entered his deep heart as a lion his lair on a mountain-cave. A big terrific frown appeared on his broad forehead, a frown black like the Yamunā and possessed of the ripples of knit eyebrows curving like snakes (Kāliya's species) agitated by their fright for Kṛṣṇa (slayer of Keśin). His sprout-like left hand, touching with pride his bud-shaped right shoulder, huge like the frontal hump of the elephant of the sky, released streams of water in the form of the rays of nails as

कुम्भकूटावेकटस्य बाहुशिखरकोशस्य वामः पाणिपङ्कवः । संगलत्स्वेद-  
सलिलपूरितोदरो निर्मलं मालवोन्मूलनाय गृहीतकेश इव दुर्मदश्री-  
कचप्रहोत्कण्ठयेव च कम्पमानः पुनरपि समुत्सर्प भीषणं कृपाणं  
पाणिरपरः । शस्त्रप्रहणमुदितराजलद्विक्रियमाणदिष्टवृद्धिविधुत-  
सिन्दूरधूलिरिव कपिलः कपोलयोरदृश्यत रोषरागः । समासन्नसकल-  
महीपालचूडामणिचक्रमणजाताहंकार इव च समारुरोह वाम-  
मूरुदण्डमुत्तानितश्चरणो दक्षिणः । निष्ठुराङ्गुष्ठकषणनिष्ठूतधूमलेखो  
निर्वारोर्वाकरणाय विमुक्तशिख इव लिलेख मणिकुट्टिमितरः पाद-  
पद्मः । दर्पस्फुटितसरसब्रणोच्छलितरुधिरच्छटावसेकैः शोकविषप्रसुमं

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if to perform its coronation-bath at its con ferment  
of the lead in battle. His other hand with its palm  
filled with gliding sweat and shaking as though it  
had seized the Malva king by the hair to root him  
out and grown eager to seize the tresses of his proud  
Royal Glory, once again felt its way towards his  
terrible sword. The red flush of rage was seen on  
his cheeks, like saffron-powder thrown at the festi-  
vity celebrated by Royal glory rejoiced at his taking  
up arms. His uplifted right foot mounted his staff-  
like left thigh, as though puffed up with trampling  
on the array of crest-gems of all the neighbouring  
rulers. His other lotus-like foot scratched the gem-  
set pavement, disgorging a whorl of smoke by the  
severe rubs of its big toe and consequently seeming  
to have spread out its hair in the vow of stripping

प्रबोधयन्निव पराक्रममनुजमवादीत्—‘आयुष्मन्, इदं राजकुलम्,  
अमी बान्धवाः, परिजनोऽयम्, इयं भूमिः, भूपतिभुजपरिघपालि-  
ताश्रैताः प्रजाः, गतोऽहमद्यैव मालवराजकुलप्रलयाय । इदमेव  
तावद्वल्कलग्रहणम्, इदमेव तपः, शोकापगमोपायश्चायमेव, यदत्यन्ता-  
विनीतारिनिग्रहः । सोऽयं । कुरञ्जकैः कचग्रहः केसारिणः, भैरवैः  
करपातः कालसर्पस्य, वत्सकैर्बन्दिग्रहो व्याघ्रस्य, अलगदंगलग्रहो  
गरुडस्य, दारुभिर्दाहदेशो दहनस्य, तिभिरैस्तिरस्कारो रवेः, यो  
मालवैः परिभवः पुष्पभूतिवंशस्य । अन्तरितस्तापो मे महीयसा

the earth of all heroes. By sprinkling the bloody stream flowing from his fresh wounds that had burst forth in anger he seemed to wake up his valour sent to sleep by the poison of sorrow. And he told his younger brother, ‘May you live long, my brother, here is the royal house, here are kinsmen, here are servants, here is the Earth, and here are the subjects guarded by the bar-like arms of the king. I am gone to-day itself for the extirpation of the royal race of Malva. That I should crush this too impudent a foe is itself my donning of tree-bark, it is my penance, and it is my stratagem to alleviate my sorrow. That Malvas should insult Puṣpabhūti’s race! It is the same as the deer catching a lion by the mane, frogs stroking a black serpent with the hand, calves holding a tiger captive, water-snakes seizing a Garuda by the throat, logs ordering the

मन्युजा । तेष्टन्तु सर्वे एव राजानः करिणश्च त्वयैव सार्धम् ।  
अयमेको भण्डिरयुतमात्रेण तुरङ्गमाणमनुयातु माम् । इत्यभिधाय  
चानन्तरमेव प्रयाणपदहमादिदेश ॥

तं च तथा समादिशन्तमाकण्ये जामिजामातृवृत्तान्तविज्ञान-  
प्रकोपाधानदूयमाने मनसि निवर्तनादेशेन दूरप्रखण्डप्रणयपीड इव  
प्रोवाच देवो हर्षः—‘कसिव दोषं पश्यत्यार्थो ममानुगमनेन ।  
यदि बाल इति, नितरां तर्हि न परित्याज्योऽस्मि । २ रक्षणीय इति,  
मवद्वुजपञ्चरं रक्षास्थानम् । ३ अशक्त इति, क परीक्षितोऽस्मि ।

fire to be burnt and darkness driving out the Sun. My sorrow has been eclipsed by the much bigger anger. Let all the kings and elephants remain with you only. Let this Bhaṇḍi alone with a cavalry of ten thousand follow me.’ After saying thus, he at once ordered the beat of drums to proclaim his march.

On hearing him thus giving orders, Prince Harṣa with a mind affected by the rise of anger on coming to know of the tidings of his sister and brother-in-law spoke as if his agony of love had been further aggravated by the order to stay behind. ‘Noble sir, what harm do you see in my following? If it is that I am a boy, I am all the more unfit to be abandoned. If I am treated as one fit for protection, the cage of your arms is my place of safety; if as inefficient, where have I been tested; if as one

## SIXTH UCCHVĀSA

५-८

। पृष्ठतस्तिष्ठत्विति, तिष्ठत्येव ते प्रतापः । राजकमन्त्रधिष्ठितमिति, तत्सुबद्ध-  
मार्यगुणैः । ॥ न वाह्यः सहायो महत इति, व्यतिरिक्तमिव मां गणयसि ।

। १५  
॥ ८

to be fostered, separation makes me thin ; if as unable to bear hardships, I am thrown in the ranks of women. If you wish that I should enjoy comfort it goes along with you ; if you think the hardship of journey is great, your separation is still more hard to bear ; if your idea is that I may safeguard your harem, Royal glory rests in your sword ; if you wish me to guard the rear, your volour is always there ; if you say that the host of rulers will be left without supervision, they are well bound up by your qualities ; if you consider that a defendant is not an ally of a powerful one, you treat me as different ; if you wish to go with as little paraphernalia as possible, what is the great weight of the dust of your feet ; if you hold it improper for both to go, favour me with the bidding to march ; if you argue that

## HARSACARITA

तसुत्थाप्य पनरग्रजो जगाद्—‘तात, किमेवमतिमहारम्भ  
 अप्रिहणेन गरिमाणमारप्यते बलादतिलघीयानप्यहितः । हरिणार्थ  
 मतिहृपणः सिंहसभारः । वृणानामुपरि कति कवचयन्त्याशुशुक्षण्यः  
 अपि च तवाष्टादशश्वीपाष्टमज्ञलकमालिनी मेदिन्यस्त्वेव विक्रमस्तु  
 विषयः । नहि कुलशैलनिवद्वाहिनो वायवः संनहन्त्यतितरे  
 तूलराशौ । न सुमेरुवप्रप्रणयप्रगल्भा वा दिक्करिणः परिणमन्त्यणीयस्तु

fraternal love is funky, the fault is mutual. And what is this rapacity of your arm that it singly thirsts to drink the whole nectar of fame, white like the mass of foam on the Milk Ocean? I have never been cheated of favours before. Pardon, sir, Take me too. So saying, he fell at his brother's feet, placing his head on the floor.

The elder brother raised him up and said, ‘Dear brother, why is a paltry enemy forcibly raised in importance by taking such great effort? The preparation of lions against deer reflects shame. How many fires should put on armour against grass! Further the whole earth decked with the auspicious bead-wreath of eighteen continents is there as scope for your valour. The tempests that blow off the multitude of huge mountains do not range themselves against a trembling heap of cotton. Nor do

वल्मीके । प्रहीष्यसि सकलपृथ्वीपतिप्रलयोत्पातमहाधमकेतुं मान्धातेव  
चारुचामीकरपत्रलतालंकाराङ्कायं कामुकं कुभां विजये । मम तु  
दुनिवारायामस्यां विपक्षक्षणक्षुधिं क्षुभितायां क्षम्यतामयमेकाकिनः

६: ।

the sky-elephants proudly indulging in the butting sport on Mount Meru butt against a tiny ant-hill. Like Māndhāṭṛ you shall, in the conquest of all quarters, take up the bow which will act the big comet portending the destruction of all the rulers on Earth and whose frame will be marked by the beauty of attractive leaf-designs made of gold. But when this my inexorable hunger to slaughter the foe has been roused, let this one morsel of wrath be permitted for my single self. Stay please.' Having said so, he set out on that very day to meet his foe.

When his brother was thus gone out, father dead, brother-in-law deprived of life, mother deceased and sister jailed, Prince Harṣa, like an elephant strayed away from his herd, passed his time, single with great difficulty.

दुःखासक्या दृत्तप्रजागराख्यभागशेषायां वियामायां यामिकेन गीय-  
मानामिमामायां शुश्राव—

द्वीपोपगीतगुणमपि समुपार्जितरत्नर॥शस्त्रमाप ।  
प्रोतं पवन इव विधिः पुरुषमकृष्णे निपांतयति ॥ ३ ॥'

तां च श्रुत्वा सुतरामानत्यताभावनया दूयमानहृदयः प्रक्षीण-  
भूयिष्ठायां क्षपायां क्षणमिव निद्रामलभत । स्वप्ने चाभ्रालिह लोहस्तम्भं  
भेज्यमानमपश्यत् । उत्कम्पमानहृदयश्च पुनः प्रत्यबुध्यत । अचिन्त-  
यच—‘किं नु खलु मामेवममी सततमनुबन्धन्ति दुःखप्राः ।  
स्फुरति च दिवानिशमकल्याणाख्यानविचक्षणमदक्षिणमक्षि ।

When several days had elapsed, as he was laid awake by that very uneasiness due to his brother's departure, at night when but a third of it remained, he heard this Āryā couplet sung by the watchman.

‘As a storm does a ship, so does Doom unexpectedly throw down a man though his virtues (cables) are sung in distant isles and though he had acquired a grandeur like that of the ocean (contains the best stock of gems).’

On hearing the song his heart sorrowed all the more at the thought of the world's transience, and when the night was all but spent out he got sleep for a short while. He saw in dream a lofty (cloud-touching) iron pillar breaking into pieces. With a quivering heart he again woke up. And he thought,

SIXTH UCCHVĀSA

सुदारुणाश्चाक्षुद्रक्षितिपक्षयमाचक्षाणाः क्षणमपि न शाम्यन्ति  
 पुनरुत्पाताः । प्रलङ्घं राहुरविकलकायबन्ध इव कवन्धवति ब्रह्मविम्बे  
 वटमानो विभाव्यते । तपःकरणकालबलितानिव धूसरितसमग्र-  
 ग्रहानुद्विग्निं धूमोद्वारान्सपर्षयः ॥ दिने दिने दारुणा दिशां दाहा  
 दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नुभस्तलात्तारागणः ।  
 तारापातशुचेव निष्प्रभः शशी । निशि निशि इतस्तः प्रज्वलिता-  
 मिरुल्काभिरुल्यं ग्रहयुद्धमिव वियति विलोकयन्ति ब्रिलोलतारकाः  
 ककुभः । राज्यसंचारसूचकः संचारयतीव द्व्याम् कापि वहद्वहलरजः ॥  
 पटलक्ष्मिलशकराशकलसूत्कारी मारुतः । न कुशलमिव पश्यामि

'Why do these evil dreams haunt me thus persistently? The left eye, adept in conveying an evil in store, throbs day and night. Frightful freaks of nature portending the fall of a no mean king do not subside even for a moment. Daily Rāhu is seen associated with the Sun's disc possessed of a headless trunk, thus appearing to have an unmutilated frame. The seven sages constituting the Great Bear emit fumes of smoke, making all the planets gray, as if they had been taken in at the time of their performing penance. Terrific fires on all the points of the sky are seen every day. Stars fall down from the firmament like the ashes left by the fires on the sky. The Moon is dim as if through grief at the fall of stars. Every night all the quarters seem to witness the severe battle of planets on the sky in the light

## HARSACARITA

लभस्य । अस्मिन्नस्मद्देशे करिण इव करीरं कोमलमपि कलयतः  
कृतान्तस्य कः परिपन्थी । सर्वथा स्वस्ति भवत्वार्याय ।' इति  
चिन्तयित्वा च अन्तर्भिन्नभ्रातुर्खेहकात् द्रवदिव हृदयं कथं कथमपि  
संस्तम्योत्थाय यथाक्रियमाणं क्रियाकलापमकरोत् ॥

आस्थानगतश्च सहसैव प्रविशन्तम्, अनुप्रविशता विषण्ण-  
वदनेन लोकेनानुगम्यमानम्, असद्यदुखोषणिःश्चासधूमरक्ततन्तुनेव  
मलिनेन पटेन प्रावृतवपुषम्, जीवितधारणलज्जेवावनतमुखम्

of blazing fire-sparks hither and thither. Prognosticating the migration of kingship, the wind whizzing with bits of gravel mixed up in a big stream of dust seems to transport the earth somewhere. I find no prospect of good at the hour. Who is there to contend against Doom which lays its hold on even a tender sprout of this our family as an elephant on that of a bamboo? By all means, may my brother be safe.' After thinking in this strain and somehow steadyng his heart which seemed to melt away in the nervous concern due to fraternal love bursting from within, he rose up and performed his usual round of duties.

Remaining at the council-chamber, he saw the noble-born chief officer of cavalry who stood high in the favour of Rājyavardhana, named Kuntala, enter all of a sudden, followed by a party of persons with dejected faces entering behind. His body was covered in a dirty cloth as though made of yarn

नासानशस्यामे ग्रांथेतदांष्ट्रम्, दुःखदूरप्ररुदरोम्णा मूकेनापि मखे  
 स्वामिव्यसनमविच्छिन्नैरश्रुभिर्विज्ञापयन्तं कुन्तलं नाम वृहदृश  
 वारम्, राज्यवर्धनस्य प्रसादभूमिमभिजाततमं ददर्श । दृष्टा च  
 जाताशङ्कश्चुषि सलिलेन, मुखशशिनि श्वसितेन, हृदये हुताशेन  
 उत्सङ्गे भुवा, दारुणाप्रियश्रवणसमये सममिव सर्वेष्वज्ञेष्वगृह्यत  
 लोकपालैः । तस्माच्च हृलानिर्जितमालवानीकमपि गौडाधिपेन मिथ्यो-  
 पचारोपचितविश्वासं मुक्तशखमेकाकिनं विस्तृधं स्वभवन एव  
 भ्रातरं व्यापादितमश्रौषीत् ॥

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reddened by the smoke of hot sighs due to unbearable grief. His face bent down as if in shame at holding his life. His glance was fixed to the tip of his long (bamboo-like) nose. Through a face, though mute but thickly overgrown with the hair of mourning, he communicated his master's calamity by his ceaseless drops of tears. With apprehensions roused at his sight, Harṣa was seized as it were in his eyes by water, in his moon-like face by wind, in his heart by fire, in his chest by the earth, in short,—in all the limbs simultaneously by all the guardian-deities of the world at an hour when he was to hear a grave unpleasant news. And from Kuntala he heard his brother, though he had easily conquered Malva army, was treated with false civility by the Gauda king whereby his confidence in him grew, and that when he had laid aside his weapon and

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श्रुत्वा च महातेजस्वी प्रचण्डकोपपावकप्रसरपरिचीयमान-  
 शोकावेगः सहसैव प्रजज्वाल । [ततश्चामूर्षीवधुतशिरःशीर्थमाण-  
 शिखामणिशकलाङ्गारकितमिव <sup>shaking</sup>  
<sup>abounding</sup> रोषामिसुद्धमन्, अनवरतस्फुरितेन  
 पिबन्निव सर्वतेजस्विनामायूषि रोषनिर्भग्ने दशनच्छुदेन, लोहिताय-  
 मानलोचनालोकविक्षेपैदिग्दाहानिव दर्शयन्, रोषानलेनाप्यसह्यसह-  
 जशौर्योष्मदंहनदह्यमनेनेव वितन्यमानस्वदस्तिलशीकरासारदुर्दिनः;  
 स्वावयवैरप्यहृष्टपूर्वप्रकोपभीतैरेव कम्पमानैरुपेतः, हर इव कृतमैर्-  
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remained single and confident he was killed by the Gauda king in his own house.

On hearing this the highly valorous prince flamed suddenly with the passion of grief heightened by the fierce spread of the fire of rage. He vomited, as it were, the fire of wrath abounding in live coals in the form of pieces of crest-jewels shattered from his head shaken in fury. By his ever throbbing lip, slightly curving with wrath, he seemed to drink the lives of all powerful kings. He seemed to exhibit fires on the sky with reddening glances cast by his eyes. The fire of indignation, as if being burnt by the unbearable fire of his inborn prowess, multiplied the drops of sweat with which he seemed to be covered in rainy showers. His own limbs appeared to quake with fear at his indignation such as had never been seen before. Like Śiva he assumed a terrific form (the form of Bhairava). Like Viṣṇu he

## SIXTH UCCHVASA

चाकारः, हरिरिव प्रकाटेतनरसिंहरूपः, सूयेकान्तशैल इवापरतेज-  
प्रसरदर्शनप्रज्वलितः, क्षुयदिवेस इवोदितद्वादशदिनकरदुर्निरीक्ष्य-  
मूर्तिः, महोत्पातमारुत इव सकलभूभृत्कम्पकारी, विन्ध्य इव विवर्ध-  
मानविग्रहोत्सधः, महाशीविष इव दुर्नरेन्द्राभिभवरोषितः, पारी-  
क्षित इव सर्वभोगिदहनोद्यतः, वृकोदर इव रिपुरुषिरत्युषितः,  
सुरगज इव प्रतिपक्षवारणप्रधावितः, पूर्वागम इव पौरुषस्य,  
उन्माद इव मदस्य, आवेग इवावल्लपस्य, तारुण्यावतार इव तेजसः,  
सर्वोद्योग इव दर्पस्य, युगागम इव यौवनोष्मणः, राज्याभिषेक इव

manifested a shape of the bravest among men (of the man-lion). Like the sunstone-hill he burst into flames at the sight of the spread of another's prowess (brilliance). Like the doomsday he was possessed of features that overpowered the vision like (with) the twelve suns risen up. Like the storm of Deluge he caused the trembling of all kings (mountains). Like the Vindhya mountain he was filled with an increasing zeal for battle (growing loftiness of stature). Like a great cobra he was irritated by the insult offerered by the wicked king (an inefficient snake-charmer). Like Parikṣit's son Janamejaya he was bent on burning all persons rolling in luxuries (snakes). Like Vṛkodara he thirsted for the blood of his foe. Like a divine elephant he ran up to repel his foe (against a rival elephant). Like the first revelation of manliness, the highest ebb of passion, an effervescence of pride, the youthful advent of

*Arathi.*

रणरसस्य, नीराजनदिवस इवासहिष्णुतायाः, परां भीषणता-  
मयासीत् ॥

अवादीच—‘गौडाधिपमपहाय कस्ताहशं महापुरुषं तत्क्षण  
र्थनिर्जितसमस्तराजकं सुक्तशस्त्रं कलशयोनिमिव  
कृष्णवर्तमप्रसूतिरीदृशेन सर्वलोकविग्रहितेन मृत्युना शमयेदार्थम् ।  
अनार्थं च तं सुकृत्वा भागीरथीफेनपटलपाण्डुराः केषां मनःसु  
सरःसु राजहंसा इव परशुरामपराक्रमसृतिकृतो न कुर्यार्थशैर्यगुणाः  
पश्चपातम् । कथमिवात्युग्रस्यास्यार्जीवितहरणे निदाघरवेरिव

heroism, an all-out effort of hauteur, a fresh era of youth's heat, a coronation of the zeal for battle, and the function of revolving lights round intolerance, he assumed a much terrific aspect.

And he spoke, ‘Excepting the Gauda king, who will, by imposing such a death condemned by all the world, as Dhṛṣṭadyumna (the fire-born) did Drona (the pitcher-born), extinguish the noble one, such a great man who had just then conquered the whole host of kings by the genuine valour of his arms when he had laid aside his weapon? Barring that ignoble one, in whose hearts will not the manly qualities of my lord kindle affection,—qualities white like the foams of the Ganges and reminding the people of Paraśurāma’s heroism like swans floating with wings on tanks? How did the hands of that cruel one extend for extracting the life of my lord as the rays of the summer Sun for drying up

कमलाकरसलिलशोषणेऽनपेक्षितप्रीतयः प्रसृताः कराः । कां तु  
 गतिं गमिष्यति, कां वा योनि प्रवेद्यति, कस्मिन्वा नरके निप-  
 तिष्यति । श्वपाकोऽपि क इदमाचरेत् । नामापि गृह्णतोऽस्य पाप-  
 कारिणः पापमलेन लिप्यत इव मे जिह्वा । किं वाङ्गीकृत्य कार्यमार्यस्तेन  
 क्षुद्रेणानुप्रविश्य विगतघृणेन घुणेनव सकलमुवनाहादनचतुरश्वन्दन-  
 स्तम्भः क्षयमुपनीतः । नूनं नानेन मृदेन मधरसास्वादलुभेन  
मध्ववार्यजीवितमार्कर्षता भावी हृष्टः कष्टाशलीमुखसंपातोपद्रवः ।  
 निजगृहदूषणं जालमार्गप्रदीपकेन कज्जलमिवातिमलिनं केवलमयशः  
सचितं गौडोध्यमञ्जः । न त्वाश्वेवास्तमुपगतवरयपि त्रिभुवनचूडामणौ

the water of lotus-ponds, regardless of friendly affinities? To what doom is he heading? What birth is he going to take (which womb is he going to enter)? In what hell is he going to fall? Which outcaste will do this? My tongue is coated, as it were, with the stain of sin even as it mentions his name. With what object in view did the merciless wretch like the timber-eating insect work himself into and cause the ruin of my lord, able to delight the whole world like a pillar of sandal? Indeed this idiot, when in his greed to taste the sweetness of honey he dragged out my lord's life like honey, did not foresee the severe worry due to oncoming arrows (bees). The mean Gauḍa has simply earned too black an infamy, a slur on his house, as a lamp on the passage of a window would accumulate soot to darken the house.

सवितरि वेधसादिष्टः सत्पथशत्रोरन्धकारस्य निग्रहाय ग्रहण्ड-  
 विहारैकहरिणाधिपः शशी । विनयविधायिनि भग्नेऽपि चाङ्गश विद्यत्  
 एव व्यालवारणस्य विनयाय सकलमत्तमातङ्कुम्भस्थलस्थिरशिरो-  
 भागभिदुरः खरतरः केसरिनखरः । तादृशाः कुवकटिका इव तेजस्वि-  
 रुद्रविनाशकाः कस्य न वध्याः । केदार्नीं यास्यति दुर्बुद्धिः ॥

इत्येतदभिदधत एवास्य पितुरपि मित्रं सेनापतिः समग्रविग्रह-  
 प्राप्रहरो हरितालशैलावदातदेहः परिणतप्रगुणसालप्रकाण्डप्रकाशः,  
 प्रांशुरतिशौर्योष्मणेव परिपाकमागतो गतभयिष्ठे वयसि वर्तमानः,

When the Sun, the diadem of the three worlds, has set, is not the Moon, the unique lion sporting in a thicket of planets, ordered quickly by the Creator to quell the darkness assailing the sky? If the goad that used to enforce discipline is broken, yet for subduing a tusker there is always the sharper claw of the lion competent to break the heads, standing firm with humps, of all mad elephants. Such persons, like bad jewellers, ruin the gems among the valorous, and who is bound to spare them from death? Where is the loafer going to escape?

As he said so, his father's friend, the commander known as Simhanāda was seated in his presence. A leader in all battles, with a yellow body like a hill of orpiment, brilliant like the mature straight stem of a Sāla tree, tall and having acquired ripeness as if by the heat of excessive valour he was advanced

बहुशरशयनसुप्तोत्थितोऽपि हसन्निव शान्तनवमतिदीर्घेणायुषा,  
 दुरभिभवश्चरीरतया जरयापि भीतभीतयेव प्रकटितप्रकस्पया परामृष्टः  
 कथमपि सारमयेषु शिरोरुहेषु, शशिकरनिकरसतसरलशिरोरुहस्टालां  
 सैंहीमिव निष्कपटपराक्रमरसरचितां संक्रान्तो जीवन्नेव जातिम्,,  
 अपरस्वामिमुखदर्शनमहापातकपुरिजिहीर्षयेव भ्रयुगलेन वलित-  
 शिथिलप्रलम्बचर्मणा स्थगितदृष्टिः, धवलस्थूलगुज्जापञ्चप्रच्छादित-  
 कपोलभागभास्वरेण वमन्निव विक्रमकालमकालेऽपि विकाशिकाश-  
 काननविशदं शरदारम्भं भीमेन मुखेन, मृतमपि हृदयस्थितं स्वामि-  
 नमिव सितचामरेण वीजयन्नाभिलम्बेन कूर्चकलापेन, परिणामेऽपि

in age. Risen up from repose on many a bed of arrows, he seemed to laugh at Bhīṣma in respect of long life. His frame being unassailable, even old age, exhibiting tremor as if afraid, laid its hold on him somehow in his stiff hair. Possessed of a thick mane with hair white and straight like moonbeams, he seemed to have entered upon a lion's birth made up of the spirit of unpretended valour even while alive. His pair of eyebrows blocked his eyesight with the skin hanging loose in a curve as if to avoid the heinous sin of looking at the face of another master. His terrible face shining in the regions of cheeks covered by a trail of thick white moustache seemed to pour forth out of turn the season for the display of heroism, viz., the advent of autumn, white with blooming Kāśa groves. With a thick

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 :, निशितशख्टङ्कोटिकुट्टितव्युवृहद्वर्णाक्षरपङ्गिनिरन्त-  
 रतया च सकलसमरविजयपर्वगणनामिव कुर्वन्, पूर्वपर्वत इव  
पादचारी, विविधवीररसवृत्तान्तरामणीयकेन महाभारतमपि लघ-  
यन्निव, प्रतिपक्षक्षपणातिनिर्बन्धेन परशुराममपि शिक्षयन्निव,  
अवभ्रमणेनानादरश्रीसमार्कषणविभ्रमेण मन्दरमपि मन्दयन्निव,  
वाहिनीनायकसर्यादानुवर्तनेनाम्भोधिमप्यभिभवन्निव, स्वैर्यकार्कश्यो-

द्वंशुक्तिः  
 beard hanging down to his navel, he seemed with a white chowrie to fan his master remaining in his heart though dead. His broad chest was rugged by the deep cuts of wounds with mouths open as if thirsting to drink the pure water of the blades of swords notwithstanding old age. Covered all over with a multitude of big wounds appearing like a long line of letters carved by the tips of chissels in the form of sharp weapons, he seemed to compute the total of all his victories in baṭtles. He appeared like the eastern mountain walking on foot. By the interest roused by divers feats of the martial spirit, he seemed to outstrip the Mahābhārata. In' his insistence on destroying his foes, he seemed to give lessons to Paraśurāma himself. By his voyages on the sea (revolutions in water) and tours in which he annexed royal glory with ease (the charm of bringing out Lakṣmī with ease) he threw Mandara into the shade. By keeping to the limits of a commander

न्रतिभिरचलानपि हृपयान्नव, सहजप्रचण्डतेजः प्रसरपरिस्फुरणेन  
 सवितारमपि तृणीकुर्वन्निव, ईश्वरभारोद्धनघृष्टपृष्ठतया<sup>crushed back.</sup> हरवृषभमपि  
 हसन्निव, अरणिरमर्षमिः, ऐश्वर्यं शौर्यस्य, मदो मदस्य, विसर्पो  
 दर्पस्य, हृदयं हठस्य, जीवितं जिगीषुतायाः, उच्छृसितमुत्साहस्य,  
 अङ्कशो दुर्मदानाम्, नागदमनो<sup>Ucchvasa</sup> दुष्टभोगिनाम्, विरामो वरमनु-<sup>end of</sup>  
 ष्यतायाः, कुलगुरुर्वारगोष्ठीनाम्, तुला शौर्यशालिनाम्, सीमान्तदश्चा  
 शब्दग्रामस्य, निर्बोढा प्रौढवादानाम्, संस्तम्भयिता भग्नानाम्,  
 पारगः प्रतिज्ञायाः, मर्मज्ञो महाविग्रहाणाम्, आघोषणापटहः<sup>drd</sup>

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(the Ocean), he seemed to vanquish the Ocean itself. In firmness, hardness and loftiness he appeared to put mountains to shame, and by the flash of his inborn fierce valour to treat the Sun for a straw. With the hardihood born of shouldering the responsibilities of his master (with his back subjected to friction by the weight of Śiva), he seemed to laugh at the very bull of Śiva. A sacrificial log to the fire of wrath, he represented the height of valour, the pride of pride, the sway of hauteur, the heart of adventure, the soul of ambition, and the life of enterprise. A goad to the unruly, a Garuda to the cobras of wicked persons, the halting place for the best specimen of manhood, the born senior of the batches of warriors, a pair of scales to weigh men endowed with heroism, he had witnessed the farthest limit of the aggregate of arms, carried out proud

समरार्थिनाम्, संनिधावेव समुपविष्टः सिंहनादनामा स्वरैणैव दुन्दु-  
भिघोषणाभीरेण सुभटानां समरसमानयन्वज्ञापितवान् — ✗

‘देव, नक्चित्कृताश्रयया मलिनया मलिनतराः कोकिलया  
काका इव कापुरुषा हतलक्ष्म्या विप्रलभ्यमानमात्मानं न चेतयन्ते।  
श्रियो हि दोषान्धतादयः कामला विकाराः। छत्रच्छायान्तरितरवयो  
विस्मरन्त्यन्यं तेजस्विनं जडधियः। किं वा करोतु वराकः येनाति-  
भीरुतया नित्यपराङ्मुखेन नतु दृष्टान्येव सर्वतिशायिशौर्यातिशय-  
श्चयथुक्पिलकपोलपुलकपल्लवितकोपानलानि कुपितानां तेजस्विनां

threats, supported those that were crumbling, reached the end of his plighted word. A knower of the secrets of big battles, he acted the proclamation-drum to all that sought battle. Seated in the presence of Harsa, he with a voice swelling high like the beat of a kettle-drum, infused a zeal for battle in his soldiers and addressed the king.

‘My lord, tricksters, extremely foul by nature, seldom realise that they are themselves tricked by the foul and accursed Fortune that fixes itself to no habitation as crows by a she-cuckoo. Blindness to defects (blindness at nights) and other symptoms such as would appear from jaundice are defects inherited by Lakṣmī from the lotus, her source. As the Sun is intercepted by the shade of their umbrellas, dullards forget the presence of any other fire. What is the netty fellow to do who having always turned

मुखानि । नासौ तपस्वी जानायेवं यथाभिचारा इव विप्रकृताः सद्यः  
सकलकुलप्रलयमुपहरन्ति मनस्विनः । जलेऽपि ज्वलन्ति वाङ्गिता-  
स्तेजस्विनः । सकलवीरगोष्ठीवाह्यस्य तस्यैवेदमुचितमनुत्तारनिरय-  
निपातनिपुणं कर्म । मनस्विनां हि प्रधनप्रधानधने धनुषिं धियमाणे,  
सति च कमलाकलहंसीकेलिकुबलयकानने कृपाणं, कृपणोपायाः  
पयोधिमथनप्रभृतयोऽपि श्रीसमुत्थानस्य, किं पुनरीटशाः । येषां च  
धात्रा धरित्रीं त्रातुं नियुक्ताः स्वयमसमर्था इव कुलिशकर्कशमुजपरि-

यप्रहरणहतोस्त्रिरन्ति गिरयोऽपि लोहानि ते कथमिव बाहुशालिनो  
away his face in great fright, has never seen the faces of angry heroes where the fire of anger is lit bright with the association of hair bristling on the cheeks reddish with the swelling of excessive all-surpassing valour? The poor fellow is actually unaware that great-minded men, when wronged, do, like mystic diabolisms when stultified, reward the wrongdoer with a total extinction of his family. The valorous, when hit, do flare even against an idiot. The flashes of lightning do blaze in water. This action efficacious to hurl the doer into an irredeemable hell befits him alone who is outside the pale of all heroes. When high-minded persons wield their bow—their chief treasure in battle and the sword in which Lakṣmī sports as a she-swan in a grove of blue lotuses, can the petty devices of raising Lakṣmī like the churning of the Ocean and others be ranked along with them? Though engaged by the Creator

मनसापि विमलयशोबान्धवा ध्यायेयुरकार्यम् । सर्वग्रहाभिभवभास्व-  
राणां हि सुभट्कराणमग्रतो दिग्ग्रहणे पङ्गवः पतञ्जकराः । महा-  
महिषशृङ्खतरङ्गभङ्गभङ्गरभीषणान्तराला, लोकप्रवादमात्रेण दक्षिणा-  
शा, परमार्थतो भट्टुकुटिरधिवासो यमस्य । चित्रं च यदुन्मुक्तसिंह-  
नादानां सहसा साहसरसरोमाञ्चकण्टकनिकरेण सह न निर्यान्ति सटाः  
शूराणां रणेषु । द्व्यमेव च चतुःसागरसंभूतस्य भूतिसंभारस्य  
भाजनं, प्रतिपक्षदाहि दारुणं बडबामुखं वा महापुरुषहृदयं वा ।

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to keep the Earth firm, the mountains too, being unequal to the task, yield metals for making weapons of iron to assist the arms of mighty persons, hard like thunderbolt. How will such persons with mighty arms wedded to spotless fame entertain this misdeed even in heart? Before the arms of noble warriors shining with an all-embracing victory the beams of the Sun are lame even to catch the direction? The southern quarter with its spaces dented and frightful with the waving motions of the horns of the big buffalo is only by popular repute the abode of the god of Death; but in reality it is the knit eyebrows of warriors whose intervening space wrinkles and strikes terror like the wavy motions of a big buffalo's horns. It is strange that as heroes release war-cries like the lion's roar the manes do not come up along with the thrilled hair suddenly roused by the spirit of adventure. Only two are a fit repository to hold the aggregate of riches yielded by the four oceans

तेजस्विनः सकलाननवाप्य पयोराशिसहजस्य कुतो निवृत्तिरूषमणः ।  
 वृथाविततविपुलफणाभारो मुजङ्गानां भर्ता, विभर्ति यो भोगेन  
 मृत्यिण्डमेव केवलम् । अप्रतिहतशासनाकान्त्युपभोगसुखरसं तु  
 रसायां दिक्कुञ्जरकरभारभास्वरप्रकोष्ठा वीरबाहव एव जानन्ति ।  
 रविरिवोन्मुखपद्माकरगृहीतपादपल्लवः सुखेनाखाण्डिततजा दिवसान्न-  
 यति शूरः ~~कातरस्य~~ तु शशिन इव हरिणहृदयस्य पाण्डुरपृष्ठस्य  
कुतो द्विरात्रमपि निश्चला लक्ष्मीः । अपरिमितयशः प्रकरवर्षी विकासी

and efficient to burn all rivals viz., the terrific submarine fire and a great man's heart. How will the heat of a hero like that of the submarine fire subside unless it has consumed everything? In vain has the lord of serpents stretched out his broad hoods, who by his coils bears but a ball of earth. Only the hands of heroes possessed of forearms shining like the massive trunks of the sky-elephants on Earth, do know the pleasure of enjoying a supremacy at which the command knows no hindrance. Like the Sun with unimpaired splendour whose rays are received by the blooming lotus-pond, the hero with undiminished valour whose sprout-like feet are seized by the hands of the royal glory with an upturned face passes his days with ease. To a coward, on the other hand, timid in heart like a deer and pale in his mien as to the Moon marked in the centre by a deer and white in the outer surface, how will glory remain steady even for two nights? The spirit of

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गणकधणन

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heroism, as it spreads out, rains showers of boundless fame. The roads of human exploit are beaten and levelled by valour marching in advance. The portals of pride put enemies to flight at their very creak. Lit by the glow of weapons, the spaces appear naked before valour. As the Earth is reddened, so is Royal glory inspired with love by the drizzle of the blood of foes. The royal status like a row of the nails of toes shines bright by rubbing against the edges of touchstone in the form of gems on the diadems of many a king. By a constant practice of arms the enemies' faces grow black like one's own palms of hands. Like the body a man's fame too grows white with the hundreds of bandages tied over wounds of divers sorts. The hard blows of swords dealt at the panels of enemies' chests covered in armour emit also the regal status like the flames of fire.

‘यश्चाहितहतस्वजनो मनस्विजनो द्विषद्योषिदुरस्ताडनेन  
 कथयति हृदयदुःखम्, परुषासिलतानिपातपवनेनोच्छुसिति, निरु-  
 च्छुसितशत्रुशरीराश्रुधारापातेन रोदिति, विक्षबनिताचक्षुषा ददाति  
 जलं, स श्रेयान्नेतरः । न च स्वप्रदृष्टनष्टेष्विव क्षणिकेषु शरीरेषु  
 निबध्नन्ति वन्धुबुद्धिं प्रबुद्धाः । खायिनि यशसि शरीरधीर्वर्गणाम् ।  
 अनवरतप्रज्वलिततेजःप्रसरभास्वरस्वभावं च मणिप्रदीपमिव कलुषः  
 कज्जलमलो न स्पृशत्येव तेजस्विनं शोकः । स त्वं सत्त्ववतामग्रणीः,  
 प्राग्रहरः प्राज्ञानां, प्रथमः समर्थनां, प्रष्ठोऽभिजातानां, अग्रेसरस्तेज-  
 स्विनां, आदिरसहिष्णूनाम् । एताश्च सततसंनिहितधूमायमानकोपा-  
 ग्रयः सुलभासिधारातोयतप्त्यो विकटबाहुवनच्छायोपगूढा धीरताया  
mighty

‘That wise man who, when his kinsman is killed by foes, proclaims his heart’s grief by the beating of breasts by enemies’ wives, who heaves sighs with the wind caused by the terrible fall of his sword, who weeps by shedding tears on the lifeless bodies of his foes and who offers water through the eyes of enemies’ housewives, he alone deserves glory and none else. Enlightened men do not fix the feeling of kinship on bodies evanescent as on visions risen and extinct in dreams. Heroes treat permanent fame as their bodies. Sorrow does not as much as even touch a valorous man who intrinsically shines with a spread of his ever-blazing valour as the dirty stain of soot a gem-lamp. You are the leader of the mighty, the chief of wise men, the first

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among the able, foremost of the noble-born, the forerunner of the valiant and the last man to brook an insult. Here are at your disposal the broad panels of the chests of brave soldiers, cool resorts for the abode of heroism with the fire of anger ever smoking in the vicinity, with the amenity of the water of the sword-blades within the reach and covered in the shade of trees of mighty arms. So why think of the Gauda king alone? Act in such a way that none else would repeat this conduct. Set in motion the chowries of sham conquerors who would fain woo the whole earth, by the sighs of the ladies of their harems. Drive off their attachments to the shade of umbrellas by covering them under the circling vultures blinded by the scent of blood. Dispel the diseases reddening the enemies' eyes revelling in the side-glances of the prostitute—vile glory, by exudations of the water of tepid blood. Put down the tumors of misguided valour by lancing with sharp

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कृपा

। प्रदर्श

arrows. Root out the grave sluggishness of enemies' feet turned wayward with their satisfied cravings to rest on footsteads, by the cures of black patches due to iron fetters placed like circular wreaths. Eradicate the itchings of enemies' ears longing to hear cries of victory by the pungent falls of harsh letters of command. Remove the ailments of rigidity of unbending stiff heads by the application, on the fore-heads, of sandal paste in the form of the gleam of your toe-nails. Extract the darts of the vagaries of a debased character basking in the pride of wealth of an ultimatum to pay tribute. Dispel the darkness of frowns caused by a pompous knit of eyebrows on the part of worthless warriors by the torches of the lustrous rays of your footstead studded with gems. Control the deranged humours of the false pride of enemies by cures in which the heaviness of head will be displaced by the lightness due to your kicks. Soften the hardness of your enemies'

गतः पिता पितामहः प्रपितामहो वा तमेव मा हासीखिभुवनस्पृष्टं  
भूणीयं पन्थानम् । अपहाय कुपुरुषोचितां शुचं, प्रतिपद्यस्व कुलक्रम  
गतां केसरीव कुरज्जीं राजलक्ष्मीम् । देव, देवभूयं गते नरेन्द्रे  
दुष्टगौडभुजङ्गजग्धजीविते च राज्यवर्धने, वृत्तिस्मिन्महाप्रलये, धरणी  
धारणायाधुना त्वं शेषः । समाश्वासय अशरणाः प्रजाः । क्षमापतीर्ण  
शिरःसु शरत्सवितेव ललाटंतपान्प्रयच्छ पादन्यासान् । अहितान  
मभिनवसेवादीक्षादुःखसंतप्तश्वासधूममण्डलैः नखम्पैः प्रचलित  
चूडामणिचक्रवालबालातपैश्चायाहि कुल्माषपादताम् ॥

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scars due to bowstring by the warmth of their hands interlocked and joined in a bud and as such raised in veneration at a perpetual service. Do not forsake that road covetable of all the three worlds by which had gone your father, grandfather and great grandfather. Set aside your grief that befits a weakling and accept the hand of royal glory come to you in family succession as a lion does a doe. My lord, when the king has reached godhead, when Rājyavardhana has lost his life as a victim to the bite of the wicked serpent of the Gauda king and when this big deluge has come to pass, you alone remain (as Śesa) at present to support the Earth. Console your helpless subjects. Like the Sun of autumn place your footsteps (shed the rays) scorching the foreheads on the heads of all rulers of Earth. Let your feet be variegated by nail-scorching whorls of smoke

## SIXTH UCCHVĀSA

जाप च हत प्रत्यक्षाकी तपस्वी मृगैः

सहजत्राद्विष्ट्यमार्दवसुकुमारमनाः कृतनिश्चयश्चण्डचापवनाटनिटांका-  
रनादनिमदीकृतदिग्गजं गुञ्जज्याजालजनितजगज्ज्वरं समग्रमुद्यतमे-  
कविंशतिकृत्वः कृतवंशमुत्खातवान्नाराजन्यकं परशुरामः, किं पुनर्नेसगि-  
कायकार्कश्यकुलिशायमानमानसो मानिनां मूर्धन्यो देवः । तदद्यैव  
कृतप्रतिज्ञो गृहण गौडाधमजीवितव्यस्य नीवितसंकलनाकुलकाला-  
काण्डदण्डयात्राचिह्नध्वजं धनुः । न ह्यमरातिरक्तचन्दनचर्चाशि-  
शिरोपचारमन्तरेण शास्यति परिभवानलपच्यमानदेहस्य देवस्य

in the form of sighs heated by the grief of enemies  
on the occasion of their fresh initiation into servitude  
and by the morning sunshine created by the rings  
of tossing jewels on their crests.

'Further, when his father was slain a single ascetic Paraśurāma, bred along with the deer and delicate in heart due to the softness characteristic of Brahminhood, took up his resolve and routed for twenty one times so as to extirpate their race the whole rebellious stock of Kṣatriyas who by the fierce twangs of their bowstrings stripped the sky-elephants of their madness and who caused the torment of the whole world by their humming bowstrings. What then of Your Highness, the topmost of men with self-respect, possessed of a natural hardness of frame coupled with a heart hard like thunderbolt? So take up your vow to-day itself for ending the life

Terrible      wrong      putting      failed

दुःखदाहज्वरः सुदारुणः । निकारसंतप्तशान्त्युपायपारक्षये ।  
 हिडिम्बाच्छ्रुम्बनोखादेतामव रिपुहधिरामृतममन्दरोपायमप्युपि पवन  
 त्मजेन । जामदग्न्येन च शास्त्रमन्युशिखिशिखासंज्वरसुखायमात्  
 स्पर्शशीतिलेषु क्षत्रियक्षतजह्नदेष्वस्त्रायि ।' इत्युक्त्वा व्यरसीत् ॥.

देवस्तु हर्षस्तं प्रत्यवादीत्—‘करणीयमेवेदमभिहितं मान्येन  
 इतरथाऽपि मे गृहीतमुवि भोगिनाथेऽपि दायाददृष्टिरीष्यालभुजस्य  
 उपरि गच्छतीचलति निग्रहाय ग्रहगणेऽपि भ्रलता चलितम्

of the Gauḍa loafer and wield your bow with ~~the~~  
 flag marking the untimely march of conquest by  
 Death busy in gathering lives. This terrible burning  
 fever of grief of Your Highness whose body is baked  
 in the fire of insult will not subside without the  
 cooling treatment afforded by an application of  
 sandal-paste in the form of enemies' blood. When  
 all other means of putting down the torment due to  
 wrongs failed, Vāyu's son Bhīma drank the nectar  
 of his enemy's blood as though it were sweetened  
 by the sipping of Hiḍimbā, a nectar got without a  
 resort to Mandara. Jamadagni's son (Paraśurāma)  
 too bathed in the blood-pools of Kṣatriyas cool by  
 yielding a touch pleasant by the calming down of  
 the heat of flames of the fire of his grief.' With  
 these words he stopped.

Prince Harṣa told him in reply, 'What your  
 revered self has stated deserves to be followed out.  
 Even otherwise my envious arm looks with the

अनमत्सु शैलेष्वपि कचग्रहमभिलषति दातुं करः । तेजोदुर्विदग्धा  
 नर्ककरानपि चामराणि ग्राहयितुमीहते हृदयम् । राजशब्दरूप  
 मृगराजानामपि शिरांसि वाङ्छति <sup>wishes</sup> पादः पादपीठीकर्तुम् । स्वच्छन्दं  
 लोकपालस्तेच्छागृहीतानामाक्षेपादेशाय दिशामपि स्फुरत्यधरः । वि  
 पुनरीदृशे दुर्जाते जाते । जातामर्षनिर्भरे च मुनसि नास्त्येवावकाश  
 शोकक्रियाकरणस्य । अपि च हृदयविषमशत्र्यम् <sup>१४३</sup> मुसल्ये जीवति  
 जाल्मे जगद्विग्हिते गौडाधिपाधमचण्डाले, <sup>जिह्वेमि</sup> <sup>in ashamed</sup> शुष्काधरघट

spirit of rivalry even at the lord of serpents as he upholds the Earth. Even as the group of planets travels high up, my eyebrow yearns to set itself in motion for their repression. Even at the mountains failing to bend low, my hand desires to clutch by the tresses. My heart longs to make the Sun's rays puffed up with brightness seize the chowries. Enraged by the title of king, my foot wishes to make foot-steads of the heads of kings of beasts. My lip throbs to order evacuation of all the quarters by the regents of the sky though they are freely seized by them at their will. What then when such a crisis has come to pass? And with a heart filled with rage there is no room for indulging in mourning. Moreover, when the mean outcaste of a Gauda king, the scoundrel condemned of all the world, that deserves to be pounded, is alive, acting the grievous dart in my heart, I am ashamed with a dry lip to cry out with grief, helpless to retaliate like a eunuch. How

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my hands offer the palmful of water unless drenched in water flowing from the tremulous eyes of the wives of enemies' troops? How can even a few drops of tears spring from my eye unless it sees the column of smoke risen from the funeral pyre of the base Gauda? My resolve be heard—I swear by the touch of the dust of my lord's feet. If within a limited number of days I fail to make the earth resound with shackles placed on the feet of all kings made insolent by the reckless actions of their bows and to strip the earth of the Gauda, then I will hurl my sinful self like a fire-fly into the fire fed with ghee.'

Having said so, he ordered Avanti, his chief minister of war and peace, who stood near by. Be it recorded. 'As far as the Mountain of Rise whose

tablelands are evacuated by the Gandharva pairs startled by the creak of the wheel of the Sun's chariot; as far as Mount Suvela where Rāma's activities of the pillage of Laikā are graven by the axes hewing down the slopes of Trikūta; as far as the Sunset mountain the hollows of whose caves resound with the jingle of anklets of Varuṇa's ladies tripping with the intoxication of wine; as far as Gandhamādana where the cave-homes smell sweet with stones scented by perfumes of Yakṣa ladies. Let the hands of all kings be kept ready either to pay tribute or to wield the weapon. Let them catch the distant extremities or chowries. Let their heads or bows bend down. Let them adorn their ears with my commands or with their bowstrings. Let them deck their heads either with the dust of my feet or helmets. Let them join the raised palms of hands or their herds of elephants. Let them release their lands or

कुन्तयश्यो वा, सुदृष्टः क्रियतामात्मा मच्चरणनखेषु कृपाणदर्पणेषु वा । परागतोऽहमिति । पङ्गोरिव मे कुतो निवृत्तिस्तावदावन्न कृतः सर्व-द्वीपान्तरसंचारी सकलनरपतिमुकुटमणिशिलालोकमयः पादलेपः । इति कृतनिश्चयश्च मुक्तास्थानो विसर्जितराजलोकः स्थानारम्भाकाङ्क्षी सभामत्याक्षीत् । उत्थाय च स्वस्यवन्निःशेषमाहिकमकार्षीत् । अगलच्च दर्पप्रसर इव श्रुतप्रतिज्ञस्य शाम्यदूष्मा दिवसस्थिभुवनस्य

*unīty* ततश्च निजाधिकारापहारभीत इव भगवत्पि क्रापि गते  
गतेजस्य <sup>sus</sup>हिमभासि, तामरसवनेष्वपि निगूढशिलामुखालापेषु त्रासा-  
दिव संकुचत्सु, विहगगणेष्वपि समुपसंहृतनिजपक्षविक्षेपनिश्चलेषु

their arrows. Let them take up the canes or spears. Let them see their own reflections in the nails of my feet or in the mirrors of their swords. I am coming presently.' 'How can I rest like a lame man so long as my feet are not smeared with the ointment of the gleam of precious stones on the crowns of all kings and passing current in all the different continents?' Thus resolved, he wound up the assembly, dismissed the feudatories and left the council-hall with a view to taking his bath. After rising, he did all the duties of the day like one quite alright. And the day glided off with heat climbing down like militancy in all the three worlds on hearing his ultimatum.

Afterwards when Lord Sun had absconded somewhere as if afraid of a dismissal from office, when

## SIXTH UCCHVĀSA

भियेवाप्रकटीभवत्सु, भुवनव्यापिनीं संध्यां प्रतिज्ञामिव मानयति  
 नतशिरसि घटिताङ्गलिवने जने सकले, स्वपदच्युतिचकितदिक्षपाल-  
 दीयमानाभ्रंशिलहोप्राकारवलयास्विव बहलतिमिरमालातिरोधीय-  
 मानासु दिक्षु, प्रदोषास्थानं नातिचिरं तस्यौ। नमन्तृपलोकलोलाङ्गुक-  
 पवनकम्पितशिखैर्दीपिकाचक्रवालैरपि प्रणम्यमान इव प्राहिणोलोकम्।  
 प्रतिषिद्धपरिजनप्रवेशश्च शयनगृहं प्राविशत्। उत्तानश्च मुमोचाङ्गानि  
 शयतनले। दीपद्वितीयं च तमभिसर इव लब्धावसरस्तरसा भ्रातृशोको

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lotus-beds with the suppressed hum of bees closed as if in fright, when birds withdrawing the agitation of their wings and steady were becoming invisible as if in fear, when all people bending down their heads and joining the raised palms of their hands paid homage to the evening twilight as unto Harṣa's own spreading over the whole world, and when all the quarters were obscured in thick masses of darkness which appeared like the lofty (cloud-touching) metallic circular ramparts erected by the regents of the sky afraid of a fall from their station, Harṣa stayed not long in the evening-congregation. Being saluted, as it were, even by the rows of lamps whose flames trembled in the breeze of the waving garments of feudatories as they bent down, he sent away the people assembled. After prohibiting the entry of servants he walked into the bed-chamber. Lying on his back, he stretched his limbs on the ushion. When he was left alone with the lamp, the

जग्राह । जीवन्तमिव हृदये निर्मीलितलोचनो ददर्शश्रजम् । उपर्युपरि  
भ्रातृजीवितान्वेषिण इव प्रसन्नः श्वासाः । धवलांशुकपटान्तेनैव  
चाश्रुजलप्लवेन मुखमाच्छाद्य निःशब्दमतिचिरं स्त्रोद ॥

चकार च चेतासि—‘कथं नामा<sup>form</sup>कृतेस्तादृश्या युक्तः परिणा-  
मोऽयमीहशः । पृथुशिलासद्घातकर्कशकायवन्धान्तादचलादिव  
लोहधातुः कठिनतर आसीदार्यः । कथं चास्य मे हतहृदयस्यार्थविग्रहं  
सकृदपि युक्तमुच्छुसितुम् । इयं सा प्रीतिर्भक्तिरनुवृत्तवा । बालि-  
शोऽपि कः संभावयेदार्यमरणे मज्जीवितम् । तत्तादृशमैक्यमेकपद-

grief of fraternal love seized him by force as if having gained an opportunity like a thief. With closed eyes he beheld his elder brother living as it were in his heart. Breaths flowed out on and on as if in quest of his brother's life. Covering his face with a flood of tears as if with the hem of a white garment, he wept long and silently.

He reflected in his mind, ‘How could such an end overtake a form of that sort? My father himself was possessed of a hard frame like a hard-knit mass of rock, and harder still was my brother as metallic ore in a mountain. How is it proper for my accursed heart to take even a single breath in separation from the revered one? Is this love, devotion or civil-

Which fool even will approve of my living when the revered one is dead? All that unity has (evaporated) all of a sudden. Damned fate has separated

without difficulty      separated

एव कापि गतम् । अयनैव हतविधिना पृथक्कृतोऽस्मि । दर्घ-  
 रोषान्तरितशुचा सुचिरं रुदितमपि न मुक्तकण्ठं गतघृण्ण मया ।  
सर्वथा लूतातन्तुच्छ्रदा<sup>मृत्यु</sup>च्छ्रुदुरास्तुच्छ्राः प्रीतयः प्राणिनाम् । लोक-  
 यात्रामात्रनिबन्धना बान्धवता, यतोऽहमपि नाम पर इवार्ये स्वर्गस्थे  
 स्वस्थैः इवासे । किं च दैवहतकेन फलमासादितमीदृशि परस्परप्रीति-  
 बन्धनवृत्तहृदय सुखभाजि भ्रातृमधुज्ञ विघटिते । तथा चन्द्रमया  
 इव जगदाहादिनो लोकान्तरीभूतस्य लग्नचिताम्रय इवार्यस्य ते एव  
 दहन्ति गुणाः । इत्येतानि चान्यानि च हृदयेन पर्यदेवयत् ।  
 प्रभातायां च शर्वर्या प्रातरेव प्रतीहारमादिदेशाशेषगजसाधनाधिकृतं  
स्कन्दगुप्तं द्रष्टुमिच्छामीति ।

me with the least effort. My grief being overshadowed by wretched anger, I have not even wept aloud or long enough, merciless that I am. By all means the affinities of mortals are as flimsy as a spider's web and ephemeral. Kinship is but regulated by the exigencies of life's journey. For, even I, like any stranger, remain complacent while my brother has gone to heaven. What is the purpose achieved by damned Fate by separating such a happy couple of brothers delighted in heart by a reciprocity of love? Those very virtues of the revered one which as if made of moons pleased the whole world, do, now that he has gone to the other world, burn as if they had caught fire from his funeral pyre. With these and thoughts such as these he mourned

अथ युगप्तश्रधावितबहुपुरुषपरम्पराहूयमानः, स्वमन्दिरादप्रतिपालितकेरेणुश्वरणाभ्यामेव संभ्रान्तः, ससंभ्रैदाण्डभिरुत्सायमाणजनपदः, पदे पदे प्रणमतः प्रतिदिशमिभिषग्वरात्मवारणात्मानिभावरीचार्ताः पृच्छन्, उच्छ्रुतशिखिपिङ्गलाच्छ्रुतवशलतावनगहनगहीतिदिग्यायामैर्विन्ध्यवनैरिव वारणवन्धविमर्द्योद्योगागतैः पुरः प्रधावाद्वरनायतमण्डलैराधोरणगणश्च, मरक्तहरितघासमुष्टीश्च दर्शयद्विनवग्रहगजपर्तीश्च प्रार्थयमानश्च, लवधाभिस्तमत्तमातङ्गमुदितमानसेश्च सुदूरमुपसृत्य नमस्याद्विः आत्मीयमातङ्गमदागमांश्च निवेदयद्विः,

in his heart. As the day dawned, early in the morning he gave instructions to the doorkeeper, 'I should like to see Skandagupta who is in charge of the entire elephant-corps.'

. Then summoned by a succession of numerous persons running at the same time, Skandagupta started from his home and without waiting for his elephant walked on foot in excitement towards the palace. His way was cleared of crowds by mace-bearers in a hurry. As he went on he enquired of eminent elephant-doctors that bowed before him at every step in all directions the night's news of his choice elephants. All these persons created a bustle all round him. Hosts of elephant-drivers measuring the distances of space with a thicket of bamboos marked by peacocks' feathers raised high and as appearing like so many Vindhya forests ran in

डिण्डमाधिरोहणाय च विज्ञापयद्द्विः, प्रभादपतितापराधापहृताद्विरद-  
 दुःखधृतदीर्घश्मशुभिरथ्रतो गच्छद्विः, अभिनवोपसृतैश्च कर्पटिभि-  
 वारणासिसुखप्रत्याशया धावमानैः, गणिकाधिकारिंगणैश्चिरलब्धान्तरै-  
 सुच्छ्रुतकरैः, कर्मण्युकरेणुकासंकथनाकुलैः, उल्लसितपल्लवचिह्नाभिर-  
 निष्पादितनवश्रहनागनिवहनिवेदनोद्यताभिरुत्त-  
 त्तुः,

front in disorderly groups engaged in the onerous task of binding elephants. Some of the elephant-guards displayed handfuls of grass, green like emerald and coaxed the elephants newly captured. Some delighted in mind at the acquisition of rutting elephants to their liking approached from afar and saluted him. Some intimated the advent of rut of their own elephants, and some pleaded for mounting drums on theirs. Some who grew their beards in mourning at the separation of their elephants of which they had been deprived for the fault of grave neglect moved in advance. New-comers clothed in rags ran in the hope of being favoured with an entrustment of elephants to their charge. Persons engaged to look after the female elephants employed to decoy the male ones lifted their hands on getting a favourable opportunity after a long while and extolled the merits of their skilled she-elephants. Rows of forest-guards marked with shining leaves and sprouts, eager to intimate the number of newly

अथ युगप्तप्रधावितवहुपुरुषपरम्पराहृयमानः, स्वमन्तिरादप्रतिपालितकरेणुश्चरणाभ्यामेव संभ्रान्तः, ससंभ्रमैदीर्घभिरुत्सार्यमाणजनपदः, पदे पदे प्रणमतः प्रतिदिशमिभभिषग्वराज्वरवारणान् ब्रिभावरवार्ताः पृच्छन्, उच्छ्रुताशाखपिञ्चलाचिष्ठतवशलतावनगहः नगहीतदिग्यायामैर्विन्ध्यवनैरिव वारणवन्धविमदोद्यागाग वाह्नरनायतमण्डलैराधोरणाणश्च, मरकतहारतवासमुद्दिनवप्रहगजपर्तीश्च प्राथयमानैश्च, लब्धाभिमुदमत्तमातङ्गमुदितमानसैश्च सुदूरमुपसृत्य नमस्याद्दिः, आत्मीयमातङ्गमदागमांश्च निवेदयद्दिः,

in his heart. As the day dawned, early in the morning he gave instructions to the doorkeeper, 'I should like to see Skandagupta who is in charge of the entire elephant-corps.'

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SIXTH UCCHVĀSA

डिण्डमाधिरोहणाय च विज्ञापयद्द्विः; प्रभादपतितापराधापहृतद्विरद-  
 दुःखधृतदीर्घश्मशुभिरप्रतो गच्छद्विः; अभिनवोपसृतैश्च कर्पटिभि-  
 वारणासिसुखप्रत्याशया धावमानैः; गणिकाधिकारिंगणैश्चिरलब्धान्तरै-  
 रुच्छ्रुतकरैः; कर्मण्यकरेणकासंकथनाकुलैः; उल्लसितपल्लवचिह्नाभिर-  
 रण्यपालपङ्किभिश्च निष्पादितनवप्रहनागनिवहनिवेदनोद्यताभिरुत्त  
 स्मितहुङ्गतोत्रवनाभिः; महाभात्रपेपत्केश्च प्रकटितकरिकर्मचर्मपुतैः;

front in disorderly groups engaged in the onerous task of binding elephants. Some of the elephant-guards displayed handfuls of grass, green like emerald and coaxed the elephants newly captured. Some delighted in mind at the acquisition of rutting elephants to their liking approached from afar and saluted him. Some intimated the advent of rut of their own elephants, and some pleaded for mounting drums on theirs. Some who grew their beards in mourning at the separation of their elephants of which they had been deprived for the fault of grave neglect moved in advance. New-comers clothed in rags ran in the hope of being favoured with an entrustment of elephants to their charge. Persons engaged to look after the female elephants employed to decoy the male ones lifted their hands on getting a favourable opportunity after a long while and extolled the merits of their skilled she-elephants. Rows of forest-guards marked with shining leaves and sprouts, eager to intimate the number of newly

अभिनवगजसाधनसचरणवार्तानिवेदनविसर्जितैश्च । नागवनवीथी-  
पालदूतवृन्दैः, प्रतिक्षणप्रत्यवेक्षितकरिकबलकूटैः कटभङ्गसप्रहं ग्राम-  
नगरनिगमेषु निवेदयमानैः, कटककदम्बक्रैः क्रियमाणकोलाहलैः,  
स्वामिप्रसादसभृतन् महाधिकाराविष्करण स्वाभाविकेन चावष्टम्भा-  
भेरोनोदासीनाऽप्यादिशन्निव, असंख्यकरिकर्णशङ्खसंपत्संपादनाय  
समुद्रानाङ्गापयन्निव, शृङ्गरौरिकपृङ्गरागसप्रहाय गिरीन्मुष्णान्निव,  
दिग्मजाधिकारं ककुभासैरावतमिवापहरन्, हरे: हरपदभरनमित-

captured elephants, raised high a forest of canes. The chiefs of mahouts displayed leatheren figures in training elephants for battle. Emissaries of the guards of elephant-forests were sent out to convey the news of the latest movements of herds of elephants. Others were every moment examining the stock of fodder available for elephants and reporting on the harvest and stocking of crops in villages, towns and marts. By a bearing which betrayed the high office held under the king's patronage and by the natural dignity of his mien he seemed to command though he stood indifferent. He seemed to command the seas to accumulate a store of innumerable conches to deck his elephants' ears, to pillage the hills to yield the unguents of red mineral pastes to decorate his elephants. He seemed to dismiss Airāvata from his control over the quarters as a sky-elephant. By placing his footsteps as heavy as Mount Kailāsa bending under the weight of Śiva's

विकटविपलालिकः सततमविच्छिन्नच्छ्रवच्छाय  
 नितान्तायतनालकामलच्छावसुभगन स्वभावभङ्गरण  
 विवृद्धितविलासना लुनन्निव लुप्तालोकानक्करान्बर्वर

feet he seemed to subdue the pride of Visṇu in bearing the weight of the Earth. By dangling both his arms reaching down to his knees, which tossed as he walked about, he seemed to plant on both his sides an avenue of stone-pillars for elephant-posts. By his lip which somewhat rose and hung down, sweet like nectar, he seemed to allure the she-elephant of glory with a soft morsel of fresh sprouts. His nose was as long as his king's pedigree. He seemed to devour the expanse of spaces with his pair of lengthy eyes which by reason of their gloss, sweetness, whiteness and breadth appeared as though they had gulped down the Milk-ocean. His forehead was broader than the slope of Meru. By his hair which was extremely long and charming with a dark tender hue as if due to its having ever grown

## HARSACARITA

परिक्षयपरित्यक्तकार्मुककर्मापि सकलदिग्नतश्रूयमाणगुरुगुणधवनिः, आत्मस्थसमस्तमत्तमातङ्गसाधनोऽप्यस्पृष्टो मदेन, भूतिमानपि ल्लेहमयः, पार्थिवोऽपि गुणमयः, करिणामिव दानवतामुपरि स्थितः, स्वामितामिव स्पृहणीयां भृत्यतामप्यपरिभूतामुद्भवन्, एकभर्तुभक्तिनिश्चलं कुलाङ्गनामिवानन्यगम्यां प्रभुप्रसादभूमिमारुदः, निष्कारणवान्धवो विद्वधानाम्, अभृतभृत्यो भजताम्, अक्रीतदासो विदुषाम्, स्कन्दगुप्तो विवेश राजकुलम् । दूरादेव चोभयकरकमलावलम्बितं स्पृशन्मौलिना महीतलं नमस्कारमकरोत् ॥

under the shade of umbrellas without interruption, which was naturally curling and shone with the agitations of the forelocks resembling tendrils, he seemed to cut off the Sun's rays dimmed of lustre. Though he had ceased to operate on his bow due to the extinction of enemy-hosts, the loud twang (praise of his virtues) was heard in all the distant quarters. Though he had the entire elephant-force under his command, he was untouched by pride (rut). Though prosperous (consisting of ashes), he was all love (oily). Though royal (sprung from the Earth), he was full of virtues (yarn). He stood at the head of all munificent persons as of rutting elephants. He filled the servant's role as covetable as sovereignty itself and as dignified. He had mounted the palace of the king's favour, inaccessible to others, like a lady of noble family, steady in devotion to a single lord. A disinterested kinsman of men of talents, an

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unsalaried servant of the devout, an unbought slave of the learned, Skandagupta entered the palace. From at a distance he paid his salutation, leaning both his arms on the earth and touching the earth with his head.

As he sat not too near, Prince Harṣa told him, ' You have heard the details of the incident relating to the revered one and what we propose to do. Hence quickly assemble all the elephant-forces that had gone abroad. The fire of pain due to the insult to my brother does not brook even a little delay in starting.' Told thus, Skandagupta prostrated and intimated, ' Your Highness may take your bidding as already carried out. But a small submission has to be made out of devotion to my master. Your Highness will be pleased to listen. The whole endeavour of Your Highness is worthy of your noble birth in the line of Puspabhūti, your innate valour, your arms hanging like the trunks of sky-elephants

असाधारणस्य च सोदरस्त्रेहस्य सर्वं सदृशमुपक्रान्तम् । काकोदरा-  
भिधानाः कृपणाः कृमयोऽपि न मृष्यन्ति निकारं, किमत् भवाद्रशा-  
सेजसां राशयः । केवलं देवराज्यवर्धनोदन्तेन कियदपि दृष्टमेव देवेन  
दुर्जनदौरात्म्यम् । ईदृशाः स्वलु लोकस्वभावाः प्रतिग्रामं प्रतिनिगरं  
प्रतिदेशं प्रतिद्वीपं प्रतिदिशं च भिन्ना वेषाश्चाकाराश्चाहाराश्च व्यव-  
हाराश्च जनपदानाम । तदियमात्मदेशाचाराचिता स्वभावसरलहृदयजा  
त्यज्यतां सर्वविश्वासिता । प्रमाददोषाभिषङ्गेषु श्रुतबहुवार्त एव  
प्रतिदिनं देवः ॥

‘यथा—नागकुलजन्मनः शारिकाश्रावितमन्तस्यासीनाशो,

and your uncommon fraternal love. Even poor worms called snakes do not brook insult. How much more so should be storehouses of valour like yourself! Your Highness has by the incident of Prince Rājyavardhana seen but a sample of the baseness of wicked persons. Such indeed are the national characters varying with every village, every city, every country, every continent and every region of space as also their dress, features, food and dealings. So abandon this trait of believing everybody which is natural to the tradition of our land and inborn to hearts frank by nature. Your Highness has every day heard all sorts of news about the results of negligence and indulgence in vices.

‘For instance, at Padmāvatī, Nāgasena born of the Nāga race perished as his deliberations were

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मायामा

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divulged by a female myna. In Śrāvastī the wealth of Śrutavarman went to ruins as his secret was overheard by a parrot. At Mṛttikāvatī the leakage of a secret plan contributed to the death of Suvarṇacūḍa as he muttered in a dream. The maid waving an elegant chowrie who read out the letters of an epistle reflected on the crest-gem, became death to the Lord of Yavanas. Vidūratha's army that destroyed with uplifted swords slaughtered Br̥hadratha, the greedy king of Mathurā, as he was digging out a treasure on a night of the dark fortnight. Mahāsena's troops emerging from the body of a deceptive elephant bound the Vatsa king who was addicted to sport in the forests of elephants. Moving in the midst of actors, Mitradevā did with his sharp sword chop off like a lotus-stalk the head of Agnimitra's

## HARSACARITA

सुपिग्निहितनिशिततरवास्यो गान्धर्वच्छात्रच्छद्वानः चिच्छदुरश्म-  
केश्वरस्य शरभस्य शिरो रिपुपुरुषाः । प्रज्ञादुवलं च वलदर्शनव्यप-  
देशदर्शिताशेषमैन्यः सेनानीरनार्या मौर्य वृहद्रथं पिपेष पुष्पमित्रः  
स्वामिनम् । आश्र्वर्थकुतूहली च चण्डीपतिर्दण्डोपनतयवननिर्मितेन  
नभस्तलयायिना यन्त्रयानेनानीयत कापि । काकवर्णः शैशुनागिश्च  
नगरोपकण्ठे कण्ठे निचकृते निक्षिंशेन । अतिखीसङ्गरतमनङ्गपरवर्षं  
शुङ्गममात्यो वसुदेवो देवभूतिदासीदुहित्रा देवीव्यञ्जनया वीतजीवित-  
मकार्यत् । असुरविवरव्यसनिन्तं चापजहुरपरिमितरमणीमणिनूपुर-  
son, Sumitra who was extremely fond of dancing. The enemy's men pretending to be pupils in music, with sharp swords placed in the hollows of lutes made of gourds, cut off the head of Sarabha, the lord of Aśmakas, who was fond of stringed instruments of music. The vile commander Puṣpamitra pretending to make a parade of all his troops crushed his master Bṛhadratha of the Maurya dynasty. Candīpati filled with curiosity to see wonders was led away somewhere by a machine-plane travelling in the air contrived by a Yavana who was awaiting punishment. Kākavarna of the Śiśunāga dynasty was sundered in the neck by a sword near his city. The minister Vasudeva caused the separation of life for Śunga who was too much addicted to women and a slave of lust through the daughter of a female slave of Devabhūti that put on the guise of a queen. The ministers of the king of Mekala decoyed to their

झणझणाहादरम्यया मागधं गोधनगिरिसुरुङ्गया स्वविषयं मेकला-  
विपमन्त्रिणः । महाकालमहे च महामांसविक्रयवादवातूलं वेतालुस्ताल-  
जङ्घे जघान जघन्यजं प्रद्योतस्य पौणकि कुमारं कुमारसेनम् ।  
रुमायुज्जरसा<sup>med</sup>भिनिर्वशिनश्च वैदव्यञ्जनाः सुवहुपुरुषान्तरप्रकाशितौषध-  
गुणा गणपतेर्विदेहराजसुतस्य राजयक्षमाणमजनयन् । स्त्रीविश्वासिनश्च  
महादेवीगृहगूढभित्तिभागभ्राता भद्रसेनस्याभवन्मृत्यवे कालिङ्गस्य  
वीरसेनः । मातृशयनीयतूलिकातलनिषणश्च तनयोऽन्यं तनयमभिषे-  
क्तुकामम्य दध्रस्य करुशाधिपतेरभवन्मृत्यवे । उत्सारकरुचिं च

own country the Magadha king bent on finding out the passage to the Nether world by means of a tunnel of the Godhana mountain tempting with the delights yielded by the tinkle of the jewelled anklets of numerous ladies. The goblin Tālajaṅgha killed Kumārasena, the youngest son of Pradyota, born of Punakā, who boasted of selling human flesh in the festivity of Mahākāla. Persons disguised as physicians after advertising the excellences of their treatments through numerous other persons brought consumption on the Videha prince Gaṇapati who was mad after the preparations of drugs from mercury. The brother Virasena getting access to a wall hid in the queen's chamber contributed to the death of Bhadrasena of Kalinga who placed his faith in women. The son sitting on the mattress of his mother's bed effected the death of the Karūṣa king,

रहसि ससचिवमेव दूरीचकार चकोरनाथं शूद्रकदूतश्चन्द्रकेतुं जीवि-  
तान् । मृगयासक्तस्य च मथ्रो गण्डकानुदण्डनदुलनलवननिलीनाश्च  
चम्पाधिपचमूचरभटाश्चामुण्डीपतेराचेमुः प्राणान्पुष्करस्य । वन्दि-  
रागपरं च परप्रयुक्ता जयशब्दमुखरमुखा मङ्घा मौखर्विं मूर्खं क्षत्रवर्मा-  
णमुद्खनन् । अरिपुरे च परकलत्रकामुकं कामिनीवेषगुप्तश्च चन्द्र-  
गुप्तः शकपतिमशातयदिति ।

**'प्रमत्तानां प्रमदाकृताः प्रमादाः श्रातोविषयमागता एव देवस्य ।**  
**यथा मधुमोदितं मधुरकसंलिप्तर्लज्जिः सुप्रभा पुत्रराज्यार्थं महासेनं**

Dadhra who desired to crown another son as king. The emissary of Śūdraka drove off the life of the Cakora king Candraketu fond of his chamberlain along with that of his minister in private. The soldiers in the army of the king of Campā, hiding in a forest of reeds on a land abounding in reeds, sucked the life of Puskara, lord of Cāmuṇḍī who was engaged in a hunting expedition slaughtering rhinoceroses.<sup>1</sup> Bards instigated by enemies, with cries of Victory resounding in their mouths, extirpated the fool Kṣattravarman of the Maukhari dynasty who was enamoured of panegyrists. In the enemy's city Candragupta disguised as mistress massacred the Lord of Śakas who courted another's wife.

'These wrongs inflicted by women to negligent persons must have reached the ears of Your Highness. For securing the kingdom for her son,

काशिराजं जघान, व्याजजनितकन्दर्पदर्पा च दर्पणेन भुरधाग-  
पर्यन्तेनायोध्याधिपतिं परंतपं रववती जारूथम्, विषचूर्णचुम्बितम्  
करन्देन च कर्णेन्द्रीवरेण देवकी दवरानुरक्ता दवसेनं सौह्वयम्,  
यागपरागविरसवर्पिणा च मणिन्<sup>दर्शक</sup>पुरणं वलभा सपत्नीस्था वैरान्तुं  
रन्तिंवसुं, वेणीनिगृह्णन् च शब्देण विन्दुमती वृष्णि विदूरथम्,  
रसदिग्धमध्येन च मेखलामणिना हंसवती सौवीरं वीरसेनम्,  
अदृश्यागदलिप्रवदना च विपवारुणीगण्डुषपायनेन पौरवी पौरवेश्वरं  
सोमकम्' इत्युक्त्वा विरराम, स्वाम्यादेशसंपादनाय च निर्जगाम ॥

Suprabhā killed the king of Kāśī, Mahāsena, exhilarated by wine with fried grain mixed in poison. Ratnavatī pretending a frenzy of love assassinated Jārūtha, king of Ayodhyā, a tormenter of enemies, with a mirror possessed of an edge like the blade of a sword. Devakī fallen in love with her brother-in-law killed Devasena, king of Suhma with a blue lotus worn on the ear whose juice was contaminated by poison-powder. The favourite wife killed her husband Rantideva, lord of Vairantī, out of anger at her co-wife with a gem-set anklet that rained disgust with magic-powder. Bindumatī slew Vidūratha of the Vṛṣṇi race with a dagger hid in her lock of hair. Hamsavatī murdered Vīrasena, king of Sauvīras, with the gem of her girdle whose midst was smeared with poison. Pauravī with her mouth smeared with an invisible antidote killed the Paurava lord Somaka by making him drink mouthfuls of poisoned

## HARŚACARITA

देवोऽपि हर्षः सकलराज्यास्थेताश्चकार । ततश्च तथा कृत-  
 प्रतिद्वं प्रयाणं विजयाय दिशां समादिशति देवे हर्षे गतायुपां  
 प्रतिसामन्तानामुदवसितेषु वहुरूपाण्युपलिङ्गानि वितोनिर् । तथा हि ।  
 अविप्रकृष्टाः कालदूतदृष्ट्य इवेतस्तत्त्रेस्त्रुदुलाः कृष्णसारश्रण्याः च  
 श्रचलितलक्ष्मीनपुरप्रणादप्रतिमा मधुसरघासघातज्ञकारा जहादिरेस-  
 जिरे । विव्रतावकृतवदनविवरविस्तवाहावसरा वासरेऽपि विरस  
 विरेसुश्रिरमाशवाथमाशवाः शवाः । शवपिशितप्रसूढप्रणयो इव कपि-  
 पोतकपोल्कपिलपक्षतयः काननकपाताः पेतुः । आमन्त्रयमाणा इव  
 wine.' With these words he paused and then went forth to carry out the bidding of his master.

And King Harṣa issued full instructions for the administration of his kingdom. Afterwards, when King Harṣa after taking such a vow commanded an expedition for the conquest of all the quarters, evil portents of all sorts spread about in the homes of rival kings approaching the end of their lives. Accordingly here and there rows of black antelopes restlessly roamed about like the glances of Death's emissaries drawing near. In the courtyard were sounded the cries of hum of swarms of honey-bees like the tinkle of Lakṣmī's anklets at her departure. Even during the day the inauspicious vixens obnoxiously and ominously howled long, emitting fire from the hollows of their open and ugly mouths. Vultures swooped down with wings gray like the cheeks of young monkeys as if hankering after the

## SIXTH UCCHVĀSA

*leave*

दधुरकालकुसुमानि सममुपवनतरवः । तरलकरतलप्रहारप्रहतपयोधरा  
*climed* *statues in halls*  
 रुदुः प्रसमं सभासालभाङ्किकाः । दद्युरासनकचग्रहभयोद्भान्तो-  
 च्छमाङ्गमिवात्मानं कबन्धमादर्शेदरेषु योधाः । चूदामणिषु चक्रशङ्खक-  
*appeared footprints*  
 मललक्ष्माणः प्रादुरभवन्पादन्यासा राजमहिषीणाम् । चटीचामराण्य-  
 कस्माद्धावन्त पाणिपल्लवात् । प्रणयकलहेऽपि दत्तपृष्ठाश्चिरमभ-  
 वन्मटाः पराङ्मुखा मानिनीनाम् । करिकपोलेषु व्यघटन्त मधुलिहां  
*smelling buffaloes* *langu*  
 मधुमदिरापानगोष्ठयः । समाद्यात्यममाहषगन्धा इव ताम्यन्तः  
*d in clusters* *fresh grasses*  
 स्तम्बकरिमापि हरयो हरितं नवयवस्थ न चेसः । चलवलयावलीवा-  
 चालबालिकातालिकातोद्यलालिता अपि न ननृतुर्मन्दा मन्दिरसयूराः ।  
*danced*

flesh on dead bodies. Trees in the parks simultaneously put forth an untimely bloom as if to take leave. The statues in halls wept violent, beating their breasts with the strokes of their moving hands. Warriors saw their own self in mirrors as headless trunks as if their heads had fled away in fear at their imminent seizure by the hair. On the crest-gems of queens appeared footprints bearing the marks of the discus, conch and lotus. The chowries waved by the maid-servants slipped accidentally from their sprout-like hands. Even in a love-quarrel soldiers turned their backs long in aversion to angry ladies. The honey-drinking bouts of bees dispersed on the cheeks of elephants. As if smelling the scent of Yama's buffalo, horses languished and refused to eat the fresh green grass piled in clusters. The-

निशि निशि रजनिकर्हपिण्णनिहितनयन इवोन्मुखस्तारमुपतोरणम-  
 कारणम् <sup>howled</sup> काणीत्कौलेयकगणः । गणयन्तीव गतायुषस्तज्जनतरलया  
 दृश्यमानान्यां दिवसमाट वाटकेषु काटवी । कुट्टिमेषु कुटिलहरिणखुरवेणी-  
 तरङ्गिण्यः शष्पराजयोऽजायन्त । जनितवेणीवन्धानि निरञ्जनरोच-  
 नारोर्चीषि चषकमधुनि मुखकमलप्रतिविम्बान्यहृश्यन्त भट्टीनाम् ।  
 समासन्नात्मापहारचकिता इव चकमिरे भूमयः । वध्यालंकाररक्त-  
 चन्दनरसच्छटा इवालक्ष्यन्त शूराणां पतिताः शरीरेषु विकसित-  
 वन्धूककुसुमशोणितशोचिषः शोणितवृष्टयः । पर्यग्रीकुर्वाणा इव

slothful domestic peacocks refused to dance though fondly induced by the harping strokes of hands by girls noisy with the moving bracelets. Every night dogs in batches howled aloud near the outer gates without cause with uplifted faces, as if fixing their eyes at the deer in the Moon. During the day a naked woman rambled in the parks with her threatening fore-finger moved as if to count the persons doomed to Death. Heaps of tender grass grew on the paved floorings in waves like those of the curved hoofs of the deer. In the wine-cup were seen the reflections of the lotus-faces of soldiers' wives possessed of twined hair and bearing the lustre of yellow pigment devoid of collyrium. Lands shook as if afraid of their imminent seizure. Streams of blood bearing the red hue of full-blown Bandhūka flowers were seen fallen on the bodies of heroes like the red sandal unguent used in decking a man sent

perishing glory uninterrupted <sup>feathers</sup> fiery flashes  
 विनश्वरीं श्रियमविरलस्फुरत्स्फुरिङ्गाङ्गोदारदग्धतारागणा गणशः  
 पतन्तः प्रज्वलन्तो न व्यरंसिषुरुक्कादण्डाः | प्रथममेव प्रतीहारी-  
 वापहरन्ती प्रतिभवनं चामरातपत्रव्यजनानि परुषा वभ्राम वालेति |

इति श्रीबाणभट्टकौ हर्षचरिते

राजप्रतिज्ञावर्णनं नाम

to the gallows. As if drawing a line of fire round the perishing glory, blazing meteors burning the stars with an effusion of embers yielding uninterrupted flashes of the fiery sparks, ceased not to fall in batches. A severe storm raged in every home, blowing off chowries, umbrellas and fans like a portress going in advance.

The End of the Sixth Ucchvāsa..

## NOTES ON HARSACARITA.

### THE SIXTH UCCHVĀSA.

From the Second Ucchvāsa onwards the author gives two verses at the beginning of every chapter in which he hints the theme in the respective chapters. Accordingly in the couple of Āryā verses with which the Sixth Chapter begins are hinted the assassination of Grahavarnan by the Malva king and the treacherous murder of Rājyavardhana by the Gauḍa ruler and the arrangements of Harṣa for an expedition against the Gauḍa king.

Yama, Death. Amara :—

शूराणा संप्रहं कुरुते Makes a collection of heroes ; spreads his tentacles over all heroes. How are the heroes ? उच्चित्योच्चित्य. The reduplication denotes both frequency and diversity of places. उच्चित्य Indeclinable past participle of चि with उद् to search for and appropriate. Yama is ever and everywhere on the alert to find out his victims among heroes. भुवि On earth. प्रद्विता : निगृद्वाश्च ये आत्मदूताः तैः नीताना The secret emissaries sent by Yama, after searching the whole Earth, bring in heroes for the grip of Death. विजिगीयुरिव. Death is likened to a conqueror ambitious of bringing the

## SIXTH UCCHVĀSA

whole earth within his purview. विजेतु इच्छा  
 A person bent on conquest would send secret emissaries and gather experts from all countries for assisting him in his campaign. The emissaries sent by him would search every nook and corner ceaselessly to find out heroes as potential allies and would actually bring them to their master with whose help he could overrun the whole Earth. Likewise Yama through his Dūtas searches everywhere on earth and gathers heroes to his fold. This hints at the assassination of Grahavarman by the Malva king and the treacherous murder of Rājyavardhana by the Gauḍa ruler. The commentator Śaikara sets out the hint in full thus:—शशाङ्के न वि

According to the commentator, शशाङ्क is the name of the Gauḍa ruler who invited Rājyavardhana to his home through messengers tempting him with the offer of the hand of his daughter, and while Rājyavardhana was dining in the Gauḍa king's home he was killed by the treachery of the latter.

**Verse 2.** विस्मय formed by adding त (भावे क.) to अस् with नि to confide. विस्मयं = विस्मयः, विस्मयस्य धातः विस्मयधातः synonymous with विश्वासधातः. धात is the noun form of हन् to kill or ruin. विस्मयधात एव दोषः The crime of the breach of faith; foul play; treachery. Or विस्मयस्य (विश्वस्तजनस्य) धात एव दोषः The crime of killing a person who has reposed confidence. खलस्य On the

part of a ruffian. खवधाय For his own death.  
 कोपं करोतीति वीरकोपकरः Rouses the indignation of a hero.  
 The theme hinted at is the treacherous murder of Rājyavardhana by the Gauḍa king, which infuriated Harṣa to start on an expedition for the destruction of all his enemies. The second half of the verse sets out an analogy for the infuriation of a hero by a ruffian's misdeed. हरिः A lion.

adjectival to ध्वनिः. करिणः means

वनिः इव Like the noise of the breaking of an young tree by an elephant. Just as that noise leads to the slaying of the elephant by the lion, treachery leads to the ruffian's own death.

## Page 2. अथ etc. Construe: अय देवो हर्ष

रकाले आत्मानं वेष्टमानं अद्राक्षीत्. अथ. The previous chapter has described the death of King Prabhākara-vardhana followed by that of Queen Yaśovatī according to the practice of *sati*. This sentence describes the subsequent days of pollution. प्रथमः प्रेतव्य पिण्ड., तं मुहूर्क्त इति प्रथमप्रेतपिण्डभुक् तस्मिन् प्रथमप्रेतपिण्डसुजि adjectival to द्विजन्मनि. The first oblation destined for the deceased is offered in the Śrāddha known as Ekāha performed on the eleventh day of a man's death, at which a Brahmin in whom the departed spirit is invoked is fed. द्वे जन्मनी यस्य सः द्विजन्मा A twice-born. A Brahmin takes his first and natural birth from the womb of his mother and his second and spiritual birth from

his initiation into Gāyatrī by the guru. Vide Yajñavalkya:—मातुर्यदग्रे जायन्ते द्वितीयं

: || Though the appellation द्विज originally applied to all the three higher castes, it has latterly come to be restricted to the Brahmin. द्विजन्मनि भुक्ते (सति) is one of the locative absolutes in which this sentence abounds. भुक्त, ordinarily Past passive participle of the root भुज्, is here used in the significance of भुक्तवत्. This meaning is obtained by resorting to श्री आद्यच. भक्तं (भुज्+त Abstract participle) (भोजनं)

भुक्तः तास्मन् भुक्ते When the Brahmin to whom was offered the first ball of cooked rice intended for the deceased had partaken of his meal. उद्वेजनीयेषु अशौचदिवसेषु गतेषु सत्सु. शुचेभावः शौचं, तस्य अभावः अशौचं Pollution ; opposite of purity. अशौचस्य दिवसाः नेषु अशौचं

The days of pollution due to death number 12 in the case of Kṣattriyas as 10 in the case of Brahmins. उद्वेजनीय Causing disgust. गतेषु सत्सु When the disgusting days of impurity had passed away. द्विजेभ्यः To Brahmins. चक्षुषो दाहः, तददातीति तस्मिन् चक्षुदृहिदायिनि adjectival to नृपनिकटोपकरणकलापे. The various appurtenances closely allied to the king by use when he was alive now began to burn the eyes of spectators, reminding them of their king's death. नृपस्य निकटे यानि उपकरणानि तेषां कलापः तस्मिन्. In the lengthy compound शयनासन etc. are given samples of some of the paraphernalia enjoyed by the king. आतपत्र An umbrella. अमत्र=पात्र A vessel.

## NOTES ON HARSACARITA

पत्र A vehicle. पत्रं वाहनं. दीयमान Passive present participle of दा to give. दीयमाने सति When all the royal appurtenances were given away to Brahmins. The practice is to make dānams or gifts on the 12th day of a man's decease. कीकसानि Bones. तीर्थ Any sacred place including holy waters. तीर्थानां स्थानानि Accusative. जनहृदयैः सह नीतेषु सत्सु When the king's bones had been taken and deposited in holy waters along with the hearts of men. कल्पितं शोक एव शत्यं येन तस्मिन् कल्पितः That furnished the dart of grief, because the monument permanently reminded the people of the loss of their king. चितायाः चैत्यस्य चिह्नं A monument in the form of a tomb over the funeral pyre or the place where the king's body was cremated. सुधाया निचयेन चिते सति When it was covered with plaster. आजि A battle. महाजीन् जयतीति महाजिजित् A victor in great battles.

रति The release of the king's elephant to roam in the woods corresponds to the practice of वृषभोत्सर्जन done on the eleventh day after a man's death. क्रमेण च Gradually. Here begins the description of a number of details indicating the gradual waning of the grief. आकङ्क्षेषु मन्देषु Lamentations subsided. विलोपेषु विरलीभवत्सु The outcries became rare. अविरलाः विरलाः संपद्यमाना भवन्तः विरलीभवन्तः

विश्राम्यति सति When tears ceased. हा कष्टं

व्यसनशश्याः Beds used in mourning.

With the subsidence of grief men's ears again became fit to receive counsels. अनुरोधः Following or paying heed. अवधानं Concentration.

**गे ३.** नृपगुणेषु गणनायेषु When grief was fresh people could not count the king's virtues as they appeared too many. But with the lapse of time the reminiscences of the king's virtues faded away. शोके प्रदेशवृत्तिं आश्रयति The grief when afresh was omnipresent. But now its pervasion became restricted. कविसूरितक्रेषु कृतेषु Poets gradually ceased to compose odes on the death of their king. नरनाथं जाते. How? स्मै अवशेषः यस्य तथाभूतं दर्शनं यस्य तर्स्सिन् When the king's sight survived but in dreams. हृदयावशेषम्याने He lurked but in the hearts of men. चित्रावशेषाकृतौ His outline appeared but in pictures. काव्यावशेषनामि च जाते मति His name continued only in poetry. देवो हर्षः My lord Harṣa.

चे ————— न् When he was taking rest from all duties. मूलात् आगतः मौलः तेन मौलेन महाजनेन By a number of people that served in the palace by hereditary succession. How was Mahājana? पुढीभूतः बृद्धबन्धूनां वर्णः : यस्य तेन Aged kinsmen thronged in their front.

नं मृकं च मुखं यस्य तेन अवनतमूकमुखेन The people congregating were possessed of faces bending low and struck dumb. अकाले At an unusual hour. आत्मानं वेष्ट्यमान अद्राक्षीत् He beheld himself surrounded. अद्राक्षीत् Aorist of दृश्.

दृश्वा च मर्नास अकरोत्. The subject न् has to be imported from the previous sentence. किमन्यत् What else? It is obvious. शाकपराभूतः अय : This congregation of men stricken with grief. आर्य Bespeaks the arrival of the revered one. आर्य refers

to Harṣa's elder brother Rājyavardhāna who absent from the capital when their father Prabhākaravardhana died. अधिकतरः प्रचारः यस्य तं One man among the crowd who was more forward than others. अन्यतम् One among many, as distinguished from अन्यतरं One of two. अहं A vocative of endearment.

**Page 4.** देव यथा आदिगसि. दिग् with आ to command is here used merely in the sense of guess. द्वारि is a separate sentence meaning आर्यः द्वारि तिष्ठति. समाने (उदरे)

वेहः, तेन निहितः निरतिशयः मन्युः Grief. तेन

. Harṣa's mind, though of a steel frame, was softened by an excess of grief roused by fraternal affection. कथमपि With difficulty.

Desisted from vomiting or pouring out.

प्रवाहोत्पीडेन सह जावितं He could scarcely restrain his life flowing out along with his tears.

i. Here begins the series of adjectives qualifying Harṣa's elder brother. ज्येष्ठं भ्रातरमपश्यत्. How was he? द्वारपालमुक्तेन आकन्देन कथमानं The cry raised by the chamberlain announced his arrival. आकन्द or the cry of wail is compared to प्रथमप्रविष्टपरिजन A messenger running in advance. The second adjective is परिजनेन

He was surrounded by a band of servants.

is in its turn qualified by a number of adjectives. दूरात् हुतं एत् आगमनं, तेन मुषितं वाहुल्यं यस्य तेन Owing to a rapid march from a long distance many of the followers lagged behind with the result that when

Rājyavardhana came to the palace the numerical strength of his servants was poor. छत्रं धारयतीति छत्रधारः, विच्छिन्न छत्रधारः यत्र तेन The umbrella-bearer had dropped out. लभितः अम्बरवाही यत्र तेन The dress-keeper was left far behind. मृद्गारः Water-jar. भ्रष्टः मृद्गारग्राही यस्मात् तेन The water-carriers had slipped out. आचमनं A spittoon. आचमनधारी A spittoon-bearer. :  
Spittoon-bearers too had dropped out.

न Betel-bearers languished or stayed back in fatigue. खड्ड A sword. खड्डग्राहिन् Sword-bearers are a part of royal paraphernalia. खड्ड A lame man. खड्डवत् आचरन् खड्डग्राही यत्र तेन Like lame men sword-bearers limped. कतिपयानां प्रकाशानां दासेरकाणां प्रायः (बाहुल्यं) यस्मिन् तेन A few conspicuous slave-sons constituted the retinue mostly. दासेरकाः = दासीपुत्राः. बहुभिः वासरैः अन्तरितानि ज्ञानभोजनशयनानि, तैः श्यामं क्षामं च वपुः यस्य तेन Their bodies were dirty and worn out by the neglect of bath, food and sleep for many days.

**Page 5.** The next adjective is शरणीकृतमिव स्थितं He appeared as though resorted to as a refuge. By whom? अशरणया क्रमागतया वसुन्धरया By the earth rendered destitute by the king's death and devolving on him by succession. The reason for the poetic fancy is set out in अविरल् etc.

या Because his body was all gray with the thick dust of roads. The next adjective is

His frame was variegated by the bandages bound round the injuries inflicted by arrows in the battle for the conquest of Huns. The bandages are conceived of as the long and white glances of the fast approaching royal glory. This idea is set out by the phrase दीर्घधवलैः समासन्नराज्यलक्ष्मीकटाक्षपातैरिव. The next adjective is अतिक्रूशैः अवयवैः आवेद्यमानदुःखभारं His excessive grief was betrayed by his much too emaciated limbs. Why? अवनिपतेः प्राणाना परित्राणार्थमिव As though to save the life of King Prabhākara vardhana. To save a man from अपमृत्यु people perform होम in the fire. Accordingly शोकहृतभुजि हुतमांसैः The limbs had sacrificed their flesh into the fire of grief. Hence their thinness. The next adjective is दधानं. अपगतः :

Bereft of the crest-gem. मलिनाः आकुलाश्च

The hair was dirty and disarranged.

Devoid of the head-ornament. These three are adjectival to शिरसि. आरुढां मूर्तिमतीमिव शुचं दधानं He seemed to bear mounted on his head the very embodiment of grief. Nextly ललाटपट्टेन लक्ष्यमाणं. How was his

Sweat trickled down his

कृतौ इव दुःखक्षामौ कपोलौ उद्धरन्तं The flow of boundless and ceaseless tears seemed to have created a channel on his grief-worn cheeks. Consequently they were depressed.

**Page 6.** अत्युष्णस्य मुखमारुतस्य मार्ग गतेन His lower lip stood in the way of his hot gusts of sighs. इवते व Hence it seemed to melt away. गलितताम्बूलरागेण And hence it was stripped of the red colour of betel. Because betel is discontinued in mourning. अधरः बिम्बसिव अधरबिम्बव The lower lip resembling a Bimba fruit in the red hue. अधरबिम्बेन उपलक्षितं. पवित्रिका etc. refers to his ears. पवित्रं or पवित्रिका is some ornament worn generally on the finger, sometimes also on any other part of the body. In the present case it is the ear. पवित्रिकैव पवित्रिकामात्रं The last remaining gem is worn on the ear simply for purification. पवित्रिकामात्रं अवशेषः या इन्द्रनीलिका तस्याः अंशुभि श्यामायमानं The ear is dark blue in the lustre of the only sapphire gem worn on the ear. अचेरश्रुतेन पितृमरणेन जन्यः यो महान् शोकाभिः तेन दग्धसिव श्रवणप्रदेशमुद्धरन्तं The dark blue colour is fancied as due to the charring of the ear by the fire of grief on hearing the recent news of his father's death. व्यज्ञनं and इमश्च are synonyms. मुखं शशीव मुखशशी An example of उपमितसमास. तेन मुखशशिना लक्ष्यमाणं He was characterised by a moon-like face. How is the face? अस्फुटं अभिव्यक्तं

तेन अपि The beard thereon appears meagre.

४ मितयोः नयनयोः ये नीलं

Covered in the rays of the dark pupils of his fixed

downcast eyes. Consequently शोकेन प्रस्तुं यत् श्यामलः तेनेव Beards are grown in mourning. The dark hue from the pupils suggested the growth of beard in mourning. केसरिणमिव This begins a series of five similes. Prince Rājyavardhana was like a lion. How? महतः भूमृतः विनिपातेन विहङ्गः अत एव निरवलम्बनः तं When a cliff in whose cave a lion resides falls down, the lion will be disturbed and rendered homeless. Likewise by the fall of the great king the prince is agitated and feels helpless. भूमृत् means both a mountain and a king. दिवसमिव The prince is compared to the day getting dark at sunset. तेजसां पतिः तेजःपतिः तस्य पतनं, तेन परिम्लाना श्रीः यस्य तं श्यामीभूतं च. तेजःपति as applied to दिवस means the Sun, and as applied to the prince it denotes the valorous king Prabhākaravardhana. पतनं as applied to the sun means setting, and as applied to the king means death. नन्दनमिव The prince was like Indra's garden. How? भग्नः कल्पपादपः यत्र तत् भग्नकल्पपादं अत एव विच्छाय इफ the Kalpaka tree is broken by accident the garden will be devoid of the same. In the case of the prince, कल्पपादप is metaphorically used to denote the king, he being such a liberal donor. When the king is fallen the prince is Bereft of splendour. विग्रहा छाया यस्य तं, छाया means both shade and splendour.

**Page 7.** दिग्भागमिव. Here the prince is compared to the region of the sky. There is no pun here as in the previous three similes. प्रोषित.

एव शूद्यं The prince appeared like a point of the sky from which the sky-elephant had been driven off. He looked so vacant. गिरिमिव गुरुवञ्चपातदारितं कम्पमानं He shook like a mountain torn by a thunderbolt.

किमा Emaciation. आधिः. Amara :-<sup>युं</sup>

Discrimination.

दुरभिभवत्वं The quality of not being easily worsted; firmness. अबोऽयेन and the succeeding instrumentals qualify

Page 8.

कृत्त्वः

माणः कायः यस्य तथाभूत इव परवगः समुदगात् Aorist of इ with स and उद् to rise up.

अथ etc. दूरादेव दृश्या. हर्ष understood. चिरकालकलितं Stored for a long time. नोक्तुं इच्छुः सुमुक्तुः Desirous of releasing. संत्रप्यन् seems to be a mistake for संकलयन्. इव As if to collect all the sorrows. दोर्दण्ड Arms resembling sticks. गृहीत्वा कण्ठे Clasped the neck of Harsa. मुक्तकण्ठं With loud sobs. पतितं क्षौमं यस्मातस्मिन् पतितक्षौमे The silk towel had fallen off from his chest. बन्धनैः सह वर्तन्त इति सबन्धनानि हृदयानि The hearts of onlookers with all their fastenings. उदपात्रन्त इव Seemed to be uprooted.

Page 9. स्मृतनृपतिना The echoes of the princes' cries are fancied as the lamentation of a king's favourite in recollection of the king. निर्वृष्टं नयनजलं येन सः Having showered the waters of tears. पर्जन्यः Rain-god. तस्य करनखानां ये मयूखाः तेषां पुञ्जः यस्मिन् तस्य भावः तत्ता तया

While washing the eye with water, the eye was flooded in the lustrous rays of his nails. महाजले प्लवेन जायमाना फैनलेखा यस्मिस्तदिव The lustrous rays suggested the picture of foams spreading out on the sea or any large sheet of water as a result of some large object floating or wading through. पुनः पुनः प्रसृष्टमपि Though frequently wiped.

त् His eyes were robbed of vision by the drops of tears which collected at the end of their lashes and impeded their opening. चन्द्रातपशकलेनेव The cloth delivered by the betel-bearer with which the prince wiped his face is compared to a patch of moonlight owing to whiteness. विभूषं Bereft of ornaments. वित्रस्ताः व्यस्ताश्च कुन्तलाः यत्र तं Containing dishevelled and disorderly hair. मौलि अनादरान्तिष्ठीत्य After wringing the head dry in indifference.

#### Page 10. Connect

When a man offers worship to a deity his lip would throb due to the pronouncing of Mantras, and flowers mostly white would be thrown at the idol. Now the prince seemed to offer worship to the deities of quarters. How is his अवर—lower lip at that time? सावशेषण मन्युना यत्स्फुरितं तेन By the throbs due to the grief that was still left.

जिजीविषता इव The lower lip seemed bent on clinging to life. Throbbing or agitation generally betrays a clinging. जलेन धौतः अत एव सुभगः तं Drenched in water

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and consequently charming.

व Since the idea of kissing is referred to, may be taken to refer to the upper lip. The lower lip seemed to kiss the upper as the latter was cool and charming and thus tried to save its own life. क्षालितस्य चक्षुषः श्वेतिना च The whiteness of the eyes bathed in water gives rise to a poetic fancy.

३

तैरिव In the rays of the autumnal moon white lilies would bloom and their petals are used to be offered at the worship of the gods. The whiteness of the prince's washed eyes suggested that the prince was throwing flower-offerings at the worship of दिग्देवताः. चतस्राणि शालानां

: चतुःशालं A quadrangle. वितर्दिका A platform.

Aawning. उपबर्हः Pillow. Amara:—उपधानं तूपबर्हः.

A Couch. जोषं Adverb, silently. अस्थात् Aorist

कुथा A carpet. धरणितले निरहित

१: Stretching out his body on a carpet laid on the floor. समवातिष्ठत्. The Ātmanepada is due to the prefixes सं and अव. Pāṇini:—समवप्रविभ्यः स्थः. सहस्रधा Into a thousand pieces. औरस is generally used with reference to a son born of one's own loins. Here it is used in the sense of a brother, lit., born of the same loins. औरसस्य दर्शनं The sight of a brother or even of any close blood-relation. शोकस्य यौवनं हि Causes a youthful bloom of grief; increases its intensity.

## NOTES ON HARSACARITA

**Page 11.** स दिवसः That day on which the brothers  
 met was even more terrible than the day on which  
 the king died. अपाचि, अस्त्रायि and अभोजि are uses in the  
 भावेन्द्रयोग where predicates are used in the Impersonal  
 form. Rendered in the Active voice, the sentences  
 will read as follows:—न

or

Red like madder. अरुणः सार्थः यस्य अरुणसारथिः The sun.  
 This sentence describes the setting sun. प्रत्यं त्वष्टुः  
 टङ्केन तष्टा तनुः यस्य स इव. त्वष्टु is another name of Viśva-  
 karman, the architect of gods. Formerly Viśva-  
 karman at the request of his daughter संज्ञा, wife of  
 the Sun, who was unable to bear his lustre, applied  
 the lathe on the Sun's person and stripped him of  
 some of his lustre out of which Viṣṇu's Cakra, Śiva's  
 Śūla and other weapons were carved. Now the red  
 lustre of the setting Sun suggested a similar fresh  
 application of the lathe leading to profuse bleeding.  
 टङ्क A chissel, an axe or lathe. Vide parallel from  
 Raghuvaniśa :—आरोप्य चक्रभ्रमिमुष्णतेजा

VI-32. वहन बहलः रुधिरसः यस्मिन् तादृशं मांसं, तस्य छावारव  
 यस्य मः Akin in hue to a lump of flesh with blood  
 profusely flowing out. परावारः The Ocean. अपरः  
 पारावारः, तस्य पयसि In the water of the western ocean.  
 ममज्ज Sank, immersed. मुकुलायमानैः कमलिनीकोशैः विकलं Dis-  
 tressed by the closing of lotus-buds. चच्चरीककुलं The  
 troop of bees. कमलसरसि चकाण Perfect of कण् to sound.

Distressed

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at the sight of their spouses alarmed at their fast approaching separation. It is believed that Cakravākas, male and female, separate at sunset and remain separated on the opposite banks of a river during the night. चक्रवाक् A species of ruddy geese.

At the Sun who shone like a full-blown Bandhūka flower. बन्धाविव सामां इशं बबन्ध Fixed their tearful eyes as at a kinsman.

**Page 12.** मधुकररवैः सहितं समधुकररवं Abounding in the buzz of bees. कलहंसरमणीभिः रमणीयं Attractive by female Kalahamsa birds, perhaps of the red variety, because they are compared to the ruby girdle (माणिक्यकाञ्ची) of Lakṣmī. Both these are adjectival to कैरवाकरं A pond of white lotuses which bloom in the evening. सचरन्त्याः श्रियः माणिक्यकाञ्चीकिङ्गिणीजालं The group of petty bells hanging down the ruby girdle of Royalty who roamed over the lotus-pond. आचकाणेव Seemed to jingle. The evening is the sporting season of Lakṣmī, and she generally takes delight in lotus-ponds. लक्ष्मी corresponds to कैरवाकर, माणिक्यकाञ्ची to कलहंसीs, किङ्गिणीs to and the jingle of bells to the hum of bees.  
यस्मिन् कर्मणि तत्था प्रकटकलङ्कं adverbial adjunct to adjectival to शशाङ्कमण्डलं. The black mark of the moon will be prominent on the full-moon day or in its neighbourhood. विशङ्कटौ विषाणौ, ताभ्यां उत्कीर्णस्य पङ्करय संक

Broad. विषाण Horn.

Scattered upward.

'Mire. संकर Stain. शंकर Śiva. शकुर Tame. शकर Bull.  
 ककुदः कूट इव Hump like a peak; lofty hump.  
 Resembling the lofty hump.  
 The moon's disc shone in the sky.

षां त्वः

ैः Whose words could not be disregarded.

By the chief vassals अभुक्त Aorist of सुज्  
 Ātmanepada. भारुं प्रश्नता प्रभाता. शर्वया प्रभातायां When the  
 night broke into daylight; an idiomatic expression  
 meaning 'at daybreak.'

भर्त्सि You are a proper person to receive commands  
 from elders. गुणवत्पताका A flag tied with ropes. Just  
 as it can be transmitted from one person to another  
 our father's mental qualities too have devolved on  
 you. अग्राहि Passive Aorist of ग्रह् to catch.

### Page 13. विधेय Obedient. विधेः

यस्य तथाभूतं मे हृदयं By the work of fate my heart has  
 become merciless. इदं किमपि, भणितुं इच्छति विभणिषति Desires  
 to speak something as follows. वामता Perversity.  
 Don't be perverse enough to act contrary to the  
 dictates of love. The suggestion is—My advice  
 should be carried out. वैधेय इव Like a fool.

The Aorist termination is used in the Imperative  
 significance due to juxtaposition with मा. प्रत्यूहः An  
 obstacle. ईहितं A desire. न खलु न जानासि means

name of a king of the solar race, son of  
 Yuvanāśva, (born of his belly). 'As soon as he

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came out of the belly the sages said, ६ whereupon Indra came down and said मां धास्यति. The boy was therefore called Māndhāṭṛ. See Viṣṇupurāṇa IV-2. पुरुकुल्स was the son of Māndhāṭṛ and killed the मौनेयग-वर्वस that had ousted the Nāgas, and re-instated the latter. He married Narmadā. See Viṣṇu Purāṇa IV-3. श्रूताभ्यां आदिष्टानि अष्टादश द्वीपानि येन. It is usual to speak of only Seven Dvīpas or continents. However, references are not lacking in literature to 18 Dvīpas. Raghu VI-38, when describing Kārtavīrya, refers to 18 Dvīpas :—संग्रामानेविष्टसहव्यवाहुरष्टादशद्वीपनिखातयूपः. There is a similar reference in Naiṣadha too:-

The 18 Dvīpas are  
। कश्च ताप्र गमस्ति नार

according to Raghuvamśa was the father of Raghu, which is the genealogy adopted here. But according to Rāmāyaṇa, Dilīpa's son was Bhagīratha whose grandson was Raghu ; and according to Viṣṇu Purāṇa, Dilīpa's son was Dirghabāhu whose son was Raghu. Viṣṇupurāṇa IV-4. After दिलीपे, मृते is to be imported from the previous sentence and after रघुणा, किं कृतं. Similarly in the next two sentences also, मृते after the Locative and किं कृतं after the Instrumental are to be imported. महासुरैः समरः, तस्य मध्ये अध्यासितः त्रिदशरथः यस्य तस्मिन् In a hundred battles with Asuras, Daśaratha, offering aid to the gods, drove on the chariot of gods in the thick of fight.

अप्रतिहतः रथः यस्य तस्य lit., one whose chariot had an unimpeded march in all the ten directions. गोः पदं गोष्पदं = गो + पदं. स् (सुट्) is inserted according to Pāṇini :- गोष्पदं संवितासेवितप्रमाणेषु. Amara :- गोष्पदं सेविते माने. Kṣīravāmin's commentary — माने गोखुरश्वभ्रे. गोष्पदं lit., a hollow created by the imprint of a cow's hoof. Ordinarily it means a puddle. अगोष्पदं गोष्पदं संपद्यमानाः कृताः गोष्पदीकृताः, गोष्पदीकृताः चतुर्णा उदन्वतां अन्ताः येन तस्मिन्. Who treated the range of the four oceans as a puddle. Duṣyanta, a king of lunar race, hero of Śākuntala. Bharata, son of Duṣyanta. भरतखण्ड is named after him. शतात् समधिकाः ये अध्वराः, तेषां धूमस्य विसरः, तेन धूसरितं वासवस्य वयः येन तस्मिन्. By the performance of a hundred sacrifices a person ousts Indra from his heavenly throne. So Indra's age otherwise always young is supposed to be rendered gray by the smoke of a hundred sacrifices performed by another. The idea is that Indra's term of office expires in such a contingency. सुग्रहीतं नाम यस्य तस्मिन्. Of beloved memory; of holy remembrance. तत्रभवत् is a particle denoting veneration.

**Page 14.** परागताः असवः यस्मात् स परासु., तस्य भावः परासुता Death. पितरि refers to Prabhākaravardhana's father, तातेन to Rājyavardhana's father. राज्ञः कर्म राज्यं The kingly office. किन इति Passive Aorist of कु to do. कुत्सितं पुरुषः कापुरुषः; also कुपुरुषः. Pāṇini :- विभाषा कु पुरुषे. द्विया भावः खैणं Womanishness. Pāṇini :- द्वापुसाभ्यां नज्जन्ती भवनात्. आस्पदं A resting place. The augment सुट् is due to Pāṇini :- आस्पदं प्रतिष्ठायाम्. भूमृति पर्यस्ते When the

mountain has crumbled ; when the king has collapsed. प्रस्तवणानि. When the mountain is shattered, rills drain out fully. प्रस्तवणार्नाव अश्रूणि ह्रुतानि Likewise tears flowed out in profusion. अन्धकारीभृताः दशा आशाः यस्य तस्य To me to whom all the ten directions are shrouded in darkness. जतुनो विकारः जातुष विलीनं Melted. दिग्धः (विषलिप्तः) गेपः इषुः. दिग्धरोपेण आहृतः Smitten by a poisoned arrow.

**Page 15.** ब्रद्यर्थं दद्यं ब्रद्दिः, ता  
ब्रधुषि + ठक् according to Vārtika :—  
on Pāṇini :—प्रयच्छति

As though filled with clouds formed of the smoke risen from the fire of grief.

The spread of streams of tears. पञ्चमिः (भूतेः)  
तनः पञ्चजनः Any man, as he is formed of the five elements. Amara :—स्युः पुमांसः पञ्चजना पुरुषाः पूरुषा नर पञ्चत्वं, Death, is here used in its etymological sense viz., restitution to the state of five elements. ह्रुताशन-तामेव Instead of transforming into all the five elements—earth, water, fire, air and ether, the king has changed into only one of them viz., fire.

Warlike. Pāṇini :—८  
रायिकं Cowardly. हृदये Accusative. अवश्य Overpowering. व्युत्थितः Risen in revolt.

The submarine fire is believed to have a face like that of a mare. बाढब इव This and the three succeeding clauses are to be taken along with the predicates दहति etc. in order. वारिराशिं. It is believed that the rage of Bhṛgus against Kārtavīryas

was conceived in the thigh by a Bhṛgu lady and let out in the form of fire into the ocean whereupon the fire began to consume the waters of the Ocean. पविरिव पर्वतं The allusion is to the destruction of mountains' wings by Indra with his thunderbolt. क्षय इव क्षपाकरं Enraged by the partiality of the Moon towards Rohinī of all the sisters who were his wives, their father Dakṣa cursed him to suffer from consumption which accounts for the moon's waning gradually in the dark fortnight. राहुरिव रवि refers to the eclipse of the Sun. ईषदूनः सुमेरुः सुमेरुकल्पः = सुमेहसद्यः. Pāṇini:—ईषदसमाप्तौ कल्पब्रह्मयदेशीयरः. सुमेरु is the golden mountain where gods reside, round which the planets move.

**Page 16.** अनिवाहयितुं To let go. विषे इव चकोरस्य Cakora's eye gets red at the sight of poison. Vide Kauṭilya's Arthaśāstra:—कौशो विषाभ्याशे मायति, ग्लायति जीवज्ञीवक्, नियते मनकोक्तिः, चकोरस्य अक्षिणी विरज्येते. Vide Kāmandaka also:—चकोरस्य विरज्येते नयने विषदर्शनात्। सुट्यकं मायति कौशो नियते कोक्तिः किल ॥ मे चक्षुः विरक्तम् My eye is disgusted of the kingdom. चकोरस्य चक्षुः विरक्तं Cakora's eye becomes extremely red. मे मनः नियं लक्ष्यतुं अभिलषति My mind wishes to avoid राज्यलक्ष्मी or श्री. Like what? जनंगमानां श्रियमिव. जनंगम means a Caṇḍāla. Kingdom is like the pomp of outcastes. Both the pomp of outcastes and the Royal glory stand on the same footing. बहवो नृतपटाः अवकुण्ठनं यस्यास्ति In a procession of outcastes the clothing will largely consist of clothes seized from corpses. Likewise kingship is covered in cloths

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of many dead warriors. Because kingship is formed on the massacre of a good many warriors in battles. रञ्जितः रङ्गः यथा तां रञ्जितरङ्गां A festivity celebrated by out-castes pleases an audience of vulgar taste. Likewise kingship reddens the battlefield with the flow of blood. This common characteristic is merely a creature of pun on the word रञ्जितरङ्गा. रञ्जित means both reddened and pleased. रङ्ग both a theatre and battlefield. वंशेन वाच्यां वंशवाह्यां Kingship devolves by family succession or is displayed on banners of victory. वंशैः वाच्यं यस्यां तां A Cañdāla's festival is celebrated by carrying the idol on bamboo poles. Or बहिर्भवा चाच्या, वंशात् वाह्यां A Cañdāla show is outside the pale of caste-men. अनार्य Ignoable, as applied to both ग्री and चण्डालश्री. क्षेह means both affection and oil.

The stain due to both. शिखरिणः Mountains.

I wish to wash off my attachment with the waters of mountain-rills, living in a hermitage. पुरुः or पूरुः Name of a prince, the sixth monarch of the Lunar race. He was the youngest son of Yayāti and Śarmiṣṭhā. When Yayāti asked his five sons if any one of them would exchange his youth and beauty for his own decrepitude and infirmities, it was Puru alone who consented to make the exchange. After a thousand years Yayāti restored to Puru his youth and beauty and made him successor to the throne. Puru was an ancestor of Kauravas and Pāṇḍavas.

योंबनसप्तखं यथा तां The care of kingdom blocks the

happiness of youth. The responsibilities of kingship will not permit Harṣa to indulge in the pleasures of youth. हरिणेव It may be recalled that Hari bears Lakṣmī on his chest. Likewise show your chest to Lakṣmī. In other words accept the hand of राज्यलक्ष्मी. निर्गतः त्रिशतः (अङ्गुलिभ्यः) निञ्चितः: A sword, lit., that which exceeds 30 times the finger-breadth. धरण्या उत्सर्ज Cast it aside on the ground.

**Page 17.** निशेता शिखा यस्य निशतशिखः Sharp-edged.

र्ण Past passive participle of दृ with प्र and वि to tear. मामन्तरेण. अन्तरेण is an Indeclinable meaning 'with regard to' or 'regarding' and governs a noun in the Accusative case. Pāṇini:—अन्तरान्तरेण युक्ते. सोहुं शीलमस्य सहिष्णुः = सह + इष्णुच्. Pāṇini:—अलंकृत्यनिराकृत्य etc. असहिष्णुना आर्यः किंचित् ग्राहितः Past passive participle of the causal of ग्रह. शोकात् जन्म यस्य सः शोकजन्मा Born of grief. चेतसः समाक्षेपः Distraction of the mind. अश्राः Passive Aorist. वर्कु इष्टं विवक्षितं. निपातनोपायः Method of bringing a downfall.

**Page 18.** उपक्षेपः An index. समग्रहचक्रवालः The entire group of planets. The good or evil influence of planets on men's lives is well known in Hindu astrology. तातविनाशेन नि शङ्कः यः कलिकालः तस्य क्राडितं. य कश्चित् A man of straw. यत्किञ्चनकारिन् One prepared to do anything. पुष्पभृति is a remote ancestor of Harṣa. Between him and Prabhākaravardhana had intervened several generations. दृष्टोषमिव As if I have been

found to err. छन्दः अधाते वेद वा श्रोत्रियः. श्रोत्रियमेव etc. The direction to Harṣa to take up the kingdom is as good as dictating a learned Brahmin to drink wine. Three other similes of a similar nature are set out. After setting out the impropriety of his brother's command Harṣa refers to what will be suitable under the circumstances. तदेतचावदनुरूपं. शौर्यस्य उन्माद एव मटिरा, तथा उन्मत्त समस्तमामन्तमण्डलमेव ममुदः; तस्य मथने मन्दरः: Mount Mandara churned the ocean. Likewise Prabhākara-vardhana confounded all the kings puffed up with valour. तादृशि Locative singular, adjectival to पितरि. तपोवनं etc. refers to three respectable courses open to Harṣa at the death of his father.

**Page 19.** या तु मयि राज्याज्ञा The command that directs me to take up the kingdom. सा दग्धेऽपि मयि दाहकारिणी All the more scorching to one already scorched. अवग्रहः Drought. ग्लपितः Laid waste. धन्वन् A desert. अज्ञारवृष्टि A shower of live coals. यद्यपि etc. begins to give a list of rare persons, 18 on the whole, ending with राजसूनुरदुर्विनीतश्च—A prince without bad ways—which is the most relevant to the context. The suggestion is that the opposites of those mentioned in the list are common in the world. As such princes are mostly wayward, but not me who have learnt lessons direct from my revered elder brother. This is the significance of the clause—तथापि मम आर्य एव आचार्यः. प्रिया जाया यस्य प्रियजानिः One who holds his wife dear. Pāṇini:-

Riches.	Amara :— कृतान्ते पुंशः
	: Repugnant. Amara :— द्वेष्ये
	तः Agree-
able.	A hunter (Uṇādi I-37)
	हिस्तुं
	Pānini :—
	: Kindly.

An ascetic. Amara :—

प्रोक्तं भिक्षुतन्त्रं	formed by adding
Pānini :—	। भिक्षुनटसूत्रयोः । ब्राह्मणे र
	: A gambler. Amara :—

Free from a craving to enjoy; or free from  
gluttony.

**Page 20.** राजैव गन्धकुञ्जरः King Prabhākaravar-  
dhana is likened to a high-class elephant.

Vide Pālakāpya :— यस्य  
॥ विफलीकृतौ ।

When Rājyavar-  
dhana gives up his kingdom the might of his arms  
goes in vain. ज्यायस् Comparative degree of उद्ध, an  
alternative form being वर्षायस्. सकललोकलोचनानां जलपातैः  
अश्ववत्रं When the prince goes to the forest, all the  
people will shed tears whereby the earth will be  
defiled. धनमदेन खेलाः ये निखिलाः खलाः तेषां मुखविकाराः एव  
लक्षणानि, तैः आख्यायमानं नीचाचरणं यस्यात्ता The vicious conduct  
or low character of Śrī (श्री) is betrayed by the  
tokens of the distorted features of all the vile para-  
sites who hang about the drunken game of wealth.

Since Śrī revels in the distortions on the faces of persons puffed up with wealth, her base character is exposed. कुम्भदासी A female slave usually engaged in carrying jars of water. सुभटानां कुटुम्बानि, तेषा कर्मणि कुम्भदासी Śrī acts the menial slave at the household of warriors, because she is won over by valour. कामयेत Who will wish for? अवदातं निर्मलं. अनवदातं Unclean conduct. सुमित्रायाः अपत्य पुमान् सौमित्रिः Laksmana.

**Page 21.** वृक्षस्थेव उदरं यस्य मः वृक्षोदरः Bhimasena. अनपेक्षितः भक्तजनः यथा सा Regardless of those devoted to him. स्वार्थस्य एकस्य निष्पादनेन निष्टुरा Cruel by being bent on seeking his own ends. प्रभविष्णुता Exercise of power.  
 : Clinging to life. कुलिशस्य शिः  
 ;, तैः

The claws of a lion are as sharp as the tips of a thunderbolt. With them the lion deals furious strokes on the heads of intoxicated elephants. From such heads flow out streams of rut. Those streams render pliant the thick mane of the lion. अनुरोधः Accommodation; solicitude. इयमपि refers to Royal glory. चौरैः अन्तरितः कुचः यस्याः सा. When the prince goes to the forest why not take the Śrī too, clad in rags? कुश etc. Śrī too must be made to carry कुश etc. in a basket.

**Page 22.** जरायाः जालं अस्या अस्तीति जराजालिनी Carrying a load of gray hair characteristic of old age. The

three adjectives चीर etc., कुश etc. and जराजालिनी etc. suggest that along with the prince it is but fair that Rājyaśrī should be made to undergo the austeries of the forest-life. गुस्वचन refers to the elder brother's orders that Harṣa should take up the kingdom. क्रित्विष्वं Sin. अवातिष्ठत. The Ātmanepada is due to Pānini:—समवप्रविभ्यः स्थः.

अत्रान्तरे Meanwhile. पूर्व आदिष्टः The wardrobe-keeper has been already instructed to get ready tree-barks for dress. कर्मणि अन्तिकः कर्मान्तिकः lit., one near the work; a workman. निर्दयं करतलताडनं, तस्मात् भीः तयेव. The royal women began to beat their breasts when they heard of the prince's resolve to retire to the forest. The hearts being underneath the breasts feared the strokes of their hands and perhaps they fled away in consequence. The idea is—They lost all mental stability. ल्लीणां समूहः ल्लैं, गाच् ल्लैणं राजल्लैणं तस्मिन् रटति सर्वि. तारं Aloud. ब्रह्मणि साधु ब्रह्मण्यं. Its opposite is originally meant an act injurious to a Brahmin. But later on it was used as an interjection to denote the sorrow of anybody. Amara:—अब्रह्मण्यमवयोक्तौ. ऊर्ध्वौ दोषौ. यस्य तस्मिन् ऊर्ध्वदोषिणि. The noun दोस् optionally changes to दोषन् before the Accusative plural and all later suffixes. विप्रजने विरुदति सति Brahmins cried aloud. चिरं भवः चिरंतनः Ancient; that had been in service for a long time.

**Page 23.** The seven locatives beginning with रेजनावलम्बिते qualify बन्धुवर्गे. नखैः लिखिताः मणिकुटिमाः वैस्तेषु

The vassals scratched the jewelled pavements with the nails of their toes as a sign of affliction. अवाक् मुखं येषां तेऽपु Possessed of downcast faces. प्रज्ञाततमः Very well known. राज्यश्रियः परिचारकः The servant of Rājyāśrī. Rājyāśrī is the name of the sister of Rājyavar-dhana and Harṣa. संवादक is the servant's name. सदसि In the audience-hall where the princes were seated. आन्मानं अपातयत Threw himself down.

, . . . . . नस्य वर्धने बद्धतिः विः.  
Fate emboldened to increase its efforts for our ruin.

**Page 24.** छिद्रेषु प्रहृतू शालं येषां तानि छिद्रग्रहारीणि Striking at weak points. ग्रहवर्मा Son-in-law of Prabhākara-vardhana and husband of Rājyāśrī, king of Kānya-kubja and a scion of the Maukhari dynasty. मालवराजेन ग्रहवर्मा जावलोक्य लाजितः. Although according to Kaiyyaṭa's illustration—गवा पयस्याजयति the nominative in ग्रहवर्मा is without sanction, poets generally use ख्यज् in the causal as governing two objects. See—मुक्ताजालं चिरपरिचितं लाजितो दैवगत्या Megha II-33 and ध्योष्मणा लाजितमाद्भावं केशान्तमन्तःकुसुमं तदीयम् Kumāra VII-14. आत्मनः सुकृतेन सू. Not only did the Malva king put an end to Graha-varman but also to his own पुण्य or merit. The idea is that the massacre of Grahavaman will lead to the destruction of the Mālva king himself. कालं च तत् अयश्च कालायसं, तस्य निगड्युग्लेन चुम्बितौ चरणौ यस्याः सा With feet kissed by a pair of steel fetters. चोराङ्गना Either a female thief or a thief's wife. किंवदन्ती A rumour.

“ An army. आगन्तु इच्छति आजिगमिषति

When I have thus delivered my news.  
The further action lies in Your Highness's hands.

अनुपेक्षणीयं That cannot be neglected.  
Inconceivable. आकस्मिकं Unexpected.

**Page 25.** पूर्वं श्रुतः श्रुतपूर्वः. भूतपूर्वे चरद् इति

गरनिपातः. अश्रुतपूर्ववात् etc. gives a series of causes that caused the submergence of Rājyavardhana's grief in his rage. केशिन was a Rākṣasa in the form of a horse sent by Kāmisa to kill Kṛṣṇa in the Brñdāvana. केशिनो निषूदनः The slayer of Keśin; Kṛṣṇa. केशिनिषूदनात् शङ्खया आकुलं कालियकुलं. कालिय was a serpent residing in the waters of the Yamunā, which polluted its waters with poison. Only a single Kadamba tree grew on its banks. Throwing himself down from the Kadamba tree, Kṛṣṇa trampled upon the hoods of Kāliya and crushed it. कालियकुलं therefore means the species of कालिय viz., snakes. कालियकुलवत् भङ्गुरा भ्रूमङ्गला एव तरङ्गाः सन्त्यस्यां कालिय...तरङ्गिणी adjectival to भ्रूकुटिः. यमखसा is the river Yamunā, sister of Yama and daughter of the Sun. इयामायमाना The blackness of the Jumna is well known. Feminine of प्रथीयस् Comparative degree of पृथु A knit of eyebrows. उदभिश्चत Appeared. दर्पा Next to the terrific frown on his forehead is mentioned the stroking of his right shoulder by the left hand in a spirit of challenge. As his left hand came in contact with the top of his right arm the white nails of his left hand spread a stream of lustre

so that the right arm seemed to be consecrated with a bath with waters at its elevation to the supreme command of the army. नखकिरणा एव सलिलानि, तेषां निर्वर्णः: It is the practice of poets to describe the spreading white lustre of nails as streams of water. समरभारे या संभावना तस्यां अभिषेकः तं As at a king's coronation, a bath is usually given to a person when he is elevated as a generalissimo according to tradition. When placing the responsibilities of battles on the right arm, the right arm's elevation in status should also be effected by a consecration-bath. The nails of the left hand, as they poured out a stream of lustre, are treated as bathing it in water in that connection.

**Page 26.** Abhiṣeka for whom? बाहोः शिखरमेव कोशः:

Naturally बाहु here refers to the right arm.

णिः His other hand viz., the right hand. संगलता

रितं उदरं यस्य सः The perspiration of the hand is due to his excited rage. कम्पमानः It shook for two purposes—to tear up the Malva ruler whom he had caught by the hair, secondly, to seize his royal glory by the hair. कम्प and स्नेद—Tremor and perspiration are symptoms indicative of love. They are two of the eight Sāttvika bhāvas generally enumerated in works of poetics:—स्तम्भः इल्यरोमाञ्चो स्नेदो वैवर्ष्यवेपथ् ।. अश्रु वैस्वर्यमित्यष्टौ सात्त्विकाः परिकीर्तिताः ॥ Here the prince's hand wants to seize the hair of his enemy's Rājyalakṣmī with whom it might be treated as having fallen in love. Hence it has both कम्प and स्नेद. शब्द etc. The-

ruddy flush of anger on his cheek is described as the dust of vermillion thrown in the rejoicing of राजलक्ष्मी on the occasion of the prince's taking up arms again. दिश्चर्चदि Celebration of festivity. समासन् etc. The climbing up of the right foot over the left thigh is a posture of warriors betraying extreme aggressiveness. इतरः पाठपद्मः Though the use of पद्म in the Masculine is not general it is sanctioned by Amara :—वा पुंसि पद्मं. निष्टुराणि यानि अङ्गुष्ठेन कषणानि तैः निष्टयूताः धूमलेखाः यस्य सः When the right foot climbed the left thigh the left foot stuck fast to the ground as a result of which smoke rose up by the frictions of the great toe on the gem-set pavement. निष्टयूत Past passive participle of षट् with नि to spit, to disgorge. The rise of smoke is made the subject of a poetic fancy. It seemed as though the left foot acting like an enraged person spread out its hair with the vow of extirpating all the hostile warriors on earth. It may be remembered that a similar vow was taken by Cāṇakya for the destruction of Nandas, and by Draupadī for the destruction of Kauravas, and in both cases the hair was tied up again after the fulfilment of the vow. निर्वारायाः उव्याः करणं तस्मै. Perhaps उर्वानिर्वारकरणाय would be better than निर्वारोर्वाकरणाय. विमुक्ता शिखा येन सः विमुक्तशिखः इव As if having loosened the knot of hair. कुट्रिमः A pavement. Amara :—कुट्रिमोऽस्त्रा

रधिरच्छदाः, तासां अवसकैः. When a person has swooned it

## SIXTH UCCHVĀSA

is usual to sprinkle water on his face and bring him back to senses. Now the prince's valour being dormant can be conceived of as having gone into a swoon. In order to bring it back to consciousness the water of blood is poured all over his body. How? The prince had only recently come back from his fight with the Huns, and the injuries received therein are still fresh. When he flew into an excitement of rage the healing wounds seemed to burst out by again oozing with blood. शोक एव विषं तेन प्रसुप्तः The prince's valour had gone into a swoon by the poison of grief.

**Page 27.** प्रबोधयन् इव As if rousing his valour from its slumber. अवादीति Aorist. इदं राजकुलं etc. These things are left to your care. अत्यन्तं अविर्नातम्य अरे निप्रहः The repression of a foe who is unmannerly beyond measure. सोऽयं कुरुक्षैः etc. An insult offered by Malva rulers to the descendants of Puṣpabhūti is unthinkable, and this idea is brought out by a number of analogies. अलगदः = जलव्यालः.

**Page 28.** अयमेको भण्डिः. King Prabhākaravardhana's queen was named Yaśovatī. Three children were born to them. Rājyavardhana was the eldest son, the son Harṣa was born next, and daughter Rājyaśrī was the last. Between Rājyavardhana and Rājyaśrī there seems to be an interval of six years as mentioned in the Fourth Ucchvāsa thus:—षष्ठे

प्रूसूतवता द्वाहतरम्. Just about this time Queen Yaśovati's brother sent his son, Bhaṇḍi by name, to grow along with and attend on Princes Rājyavardhana and Harṣa. He is then said to be 8 years old.

. Since then Bhaṇḍi grew along with the princes as their staunch comrade. प्रयाणस्य पटहः तं आदिदेश Ordered the beat of drum to proclaim the start.

जामि: A sister. Amara :-

By Rājyavardhana's bidding to Harṣa to stay behind. दूरं प्रसृष्टा प्रणथपीडा यस्य सः इव As if his agony of love had risen to a greater height. कमिव दोषं etc. Harṣa makes out a strong plea for his being taken in the expedition. यदि बाल इति. A series of surmises is set out which perhaps prompted Rājyavardhana to order Harṣa to stay behind, and each surmised cause is expressly negatived then and there by a reason for the opposite. ल्यकुं योग्यः त्वाज्यः.

**Page 29.** तनूकरोति, मां understood, Makes me thin. क्लेशं सोदुं शीलमस्येति क्लेशसहः, स न भवतीति अक्षेशसहः One unable to endure toils. त्वयैव सह तत्प्रयाति My happiness always goes along by your side. So if you leave me behind I shall be unhappy. कलत्रं रक्षत्विति If your idea is that I may be left to protect your wife or your harem, your chief wife? It is Śrī or Royal glory that

always resides in your sword. So whom am I to protect? पृष्ठतन्तिश्रुत्विति If the idea be that I should guard the rear. राजां समृहः राजकं आर्यगुणैः. Note the pun in गुण which means both qualities and cords. वोद्धुं योग्यः वाद्यः A dependent. व्यतिरिक्तमिव As one different from you. Or वहिर्भवः वाद्यः An outsider, according to the maxim—वबयोरभेदः. So three meanings are possible. If your idea is (1) that a dependent is not an ally of a powerful man (2) that an outsider should not be taken as a companion by a great man, Or (3) सहायः महतो न वाद्यः A companion should not be taken by a great man. मां गणयति. अर्यः understood. पादरजभि कोऽतिभारः Harṣa describes himself as the dust of his brother's feet. असाप्रतं means अयुक्तं. आत्मानं बिभर्तीति आत्मंभरिः. Pāṇini:—फलेग्राहिरात्मंभरिश्च. आत्मंभरेः भावः आत्मंभरिता Selfishness. एकाक्षी Single. क्षीरांदस्य फेनपटलवन् पाण्डुरं. Fame is described by poets as white and therefore can be compared with the foams of the milk-ocean. पातुं इच्छति पिपासति Desires to drink.

### Page 30. क्षितितले विनिहितः मौलिः येन स..

**उत्थाप्य** Indeclinable past participle of the causal of स्था with उद्. गुरोर्भावः गरिमा A high status. अतिशयेन लघुः लधीयन्. लघु लर्घायस् लघिष्य. अहितः The enemy viz., the Malva ruler. He is too poor a target for both of us to combine our efforts against him. हेपणः means लज्जावरः. सिंहानां संभारः The preparation of lions to meet a deer causes shame. कवचं धारयन्ति कवचयन्ति Put on armour; get ready. आशुशुक्षणः Fire. अष्टमङ्गलकं means

the thread worn round the neck by married women consisting on the whole of 8 pieces of gold. It is popularly known as Tālī in Tamil. अष्टादश दीपा एव अष्टमङ्गलकमाला अस्त्वया इति अष्टादशद्वीपाष्टमङ्गलकमालिनी। The 18 continents are treated as the golden beads hung on the neck-wreath of Mother Earth. The commentator says:—अष्टमङ्गलं कङ्कणमित्यन्ये. कुलशैलs are seven in number:—महेन्द्रो मलयः सद्यः शुक्तिमान्तक्षपर्वतः । विन्ध्यश्च परियात्रश्च सप्तैते कुलपर्वता ॥ सुमेरौ वप्रः तस्मिन् प्रणयेन प्रगल्भाः The sky-elephants are proud of indulging in the butting sport on Mount Meru. अणीयस् = अणुतरं. अणीयसि वन्माके न परिणमन्ति. नम् with परि in the case of an elephant means to sport by dashing against embankments. तिर्यगदन्तप्रहारस्तु गजः परिणतो मतः.

**Page 31.** ग्रहोष्यसि etc. Rājyavardhana says that Harṣa will properly take up his bow later on in an expedition to conquer the whole world. सकलानां पृथ्वीपतीनां प्रलयः, तस्य उत्पातः यो महान् धूमकेतुः तं. Harṣa's कार्मुक (bow) is conceived of as a comet portending the destruction of all kings on earth. चारवः चार्माकरपत्रलता एव अलंकाराः अङ्कः यस्य तादृशः कायः यस्य Leaf-designs made of gold would glitter on the staff of Harṣa's bow. ककुभां = दिशां. दुःखेन निवारयितुं शक्या दुर्निवारा Irresistible. विपक्षक्षपणे श्रुत् A hungry longing to destroy the foe. श्रुधि श्रुभितायां (सत्यां) When the appetite is stirred up. कोपस्य कबलः कोपकबलः This single morsel for my rage viz., the preying upon the Malva ruler as victim. अभिसुखं अभ्यामित्रं Towards his foe. निर्जग्गम Marched out.

When his brother was in that condition i. e., occupied in marching on an expedition रेति॑ति॒ आ॒रिष्ट॒ नौ॒.

**Page 32.** ब्रातृगमनेन दुःखासिवा तथा By the uneasiness due to his brother's departure. दत्तः प्रजागरः यस्य Who was kept awake. तृतीयो भागः त्रिभागः शेषः यस्यां तस्यां When but a third of the night remained.

A watchman. रक्षतानि ठक्.

etc. विधि॑: Doom. अकाण्डे At an unusual hour. रपतश्चति Hurls down a man. Like what?

As a storm would do a ship. What kind of person and what kind of ship? द्विर्गताः आपं अस्मिन्निति द्वांगं, द्वीपेषु उपर्गाताः गुणा यस्य तं Though his virtues are extolled in distant isles; though the strength of its cables is testified to in a distant isle. समुद्रार्जितः रबराशेः सागः येन तमपि. रहराशि lit., a storehouse of gems, means the Ocean. Though a man has stamina as durable as the Ocean; as applied to the ship, though it contains a stock of most precious gems.

Almost spent out. अभ्रं

इः Very tall. The खग् and मुम् in अभ्रंलिह are respectively due to Pāṇini :—वहाप्रे लिहः and अर्द्धिष्ठदजन्तस्य मुम्. ग्रत्यबुध्यत Imperfect of बुध् with प्रति, 4th Conjugation, Ātmanepada, to wake up. सततं अनुबन्धन्ति दुःखप्राः. This and the nine sentences that follow enumerate the evil omens observed in Nature. Bad dreams are mentioned first. अदक्षिणमक्षि स्फुरति The throbbing of the

left eye is an ill-omen for males as that of the right for females. दिवानिशं Day and night. अकल्याणस्य आख्या एवं Efficient in conveying something bad in store.

**Page 33.** उत्पातः Abnormal natural phenomena न शाम्यन्ति Persistently appear. अहन्यहनि प्रत्यहं. अविकल कायवन्ध इव Generally the demon Rāhu represents the head portion, and केतु the trunk portion of the demon Saimhikeya cut into two by Viṣṇu. So Rāhu is in the form of a head. If a headless trunk appears in the Sun's disc and Rāhu also comes in contact, Rāhu's shape would appear as a full human form. This concept is referred to here. ब्रह्म The Sun. घटमानः Joining or sticking fast. सप्तर्षयः The seven sages who are supposed to be the members of the constellation known as the Great Bear. सप्तर्षिः at one stage perform penance and at another appear as stars on the sky. Penance-doers often restrict their diet to gusts of smoke with which they maintain themselves. (घूमपाः) So the seven sages would have consumed a lot of smoke when doing penance. Now when they appear as stars the smoke within issues forth in streams and spreading over the sky darkens the planets. This perhaps accounts for the dimness of planets at that time. दिशा दाहाः Fires on the sky. Ruddy expanses of the sky appearing aflame तारागणः निष्पत्ति Since fires from the sky have been mentioned, one can easily conceive of the huge mass of ashes.

Stars falling from the sky are perhaps no other than such ashes falling down. शशी The Moon is known as तारापति the lover of stars who are the moon's mates. When stars fall down it is but natural that the moon as their lover would be stricken with grief. Hence he is निधम—dimmed of lustre. विलोलतारकाः कक्षमः All the directions in the sky wherefrom stars were falling down. ग्रहयुद्धमिव विलोक्यन्ति Seemed to witness a battle of planets. Where is the light with which to see the battle at night? इतस्तः प्रज्वलिता-मिस्तकाभिः With the help of burning embers scattered here and there. मारुतः इमां संचारयताव The wind seems to transport the earth. The gravel thrown in all directions coupled with dust moving in the wind seemed to form the earth itself which was carried by the wind. कलिल means व्याप. शर्करा Gravel. Accompanied by whizzing noise. न क्रशलमि I find the hour is not propitious.

**Page 34.** अस्मद्दंशे. दंश means both family and bamboo. An elephant deals with bamboo. Likewise Doom tackles the royal family now. करीर. A sprout. परिपन्थी Obstructor, enemy. स्वस्ति भवतु आर्या. स्वस्ति meaning hail, safety,—governs a noun in the Dative case. अन्तः भिन्नेन भ्रातृक्षेहेन कातरं Cowardly due to love for the brother bursting out from within. यथाक्रियमाणं As used to be done. कियाकलापमकरोत् Harṣa performed all the duties as usual.

आस्थानं गतः आस्थानगतः Prince Harṣa as he was seated in the audience-hall. सहस्रैव प्रविशन्तं कुन्तलं नाम बृहदश्वारं ददर्श Beheld the chief horseman of Rājyavardhana called Kuntala. अश्वान् वारयतीति अश्ववार. = अश्वागेहः. अनुप्रविशता etc. As he entered he was followed by a number of persons entering behind. असद्य etc. Kuntala's sighs were hot with unbearable grief and streamed out like smoke. By the contact of such smoke the cloth of Kuntala seemed to be possessed of yarn coloured red.

**Page 35.** दुःखदूरप्रस्फुटरोम्णा. It is a common feature with persons in mourning to grow their hair long. मृकेनापि मुखेन The face, though dumb by itself, conveyed the news of his master's death as it was thickly overgrown with hair. इष्टा च On seeing him.

I: जाताशङ्कः Harsa grew apprehensive.

It seemed that the first four elements took possession of four of the limbs of prince Harṣa. Water seized his eyes in the form of tears, wind his face in the form of sighs, fire his heart in the form of grief and the earth his chest, perhaps because he fell on the earth touching it with his breast. The word लोकपालैः presents some difficulty. It is not clear which of the eight दिक्षपालः represents भूः which took possession of the chest. Of the 8 lokapālas Varuṇa, Agni and Vāyu are specified by names; the other five are impliedly included by लोकपालैः. Perhaps here does not refer to the 8 दिक्षपालक्स known by,

popular repute. It means powers that guard the world whether they be natural elements or gods. As an element the inclusion of भू is intelligible. तस्माच्च A whole narrative which would cover a number of pages in history is packed up and condensed in a single short sentence. This as contrasted with the minute and elaborate treatment of the descriptive detail in which Bāna indulges in matters comparatively unimportant from the historical point of view shows Bāna's predilection of the descriptive prose in preference to the narrative. हेल्या निर्जितं मालवानिकं येन तं Rājyavardhana had easily defeated the Malva king's forces. गौडाधिपेन मिथ्योपचारैः उपचितविश्वासं He was tempted with false hospitality by the Gauda king whose name according to the commentator is अशाङ्क. By reason of the ostensible civility of the Gauda king the prince was allured and reposed high confidence in him. सुक्षशब्दं The prince was unarmed. The commentator says that he was sent for by the Gauda ruler through emissaries who carried the offer of giving his daughter in marriage to the prince. एकाकिनं Rājyavardhana was alone. विस्तव्यं Locked up in confidence. स्वभवन एव व्यापादितं The Gauda ruler assassinated the prince in his own house. अश्रुं Harsa heard. अश्रौषीत् Aorist of श्रु to hear.

**Page 36.** प्रचण्डस्य कोपपावकस्य प्रसरेण परिचीयमानः:

यस्य सः The terrific fire of wrath spread out and pushed the passion of grief to its full height. ततश्च etc. हर्षः

NOTES ON HARSACARIT

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Harsa assumed a much terrible aspect. The rest of the sentence contains adjectival phrases qualifying हर्ष. अमर्देण विभुतं यत् शिरः तस्मात् शीर्यमाणः ये शिखामणिशकलाः तैः अङ्गारकितं इव रोषाक्षिम् उद्धमन् Harsa shook his head in anger so that pieces of crest-gems dropped down therefrom. Those red pieces appeared like

live coals of his fire of rage. As those pieces down he seemed to discharge the fire of anger in consequence. दशनच्छदेन By his lower lip, qualified by अनवरतस्फुरितेन Possessed of ceaseless throbs and रोषनिर्भुमेन Waving in anger. सर्वतेजस्थिना आश्रूषि पित्रशिव Harṣa seemed to drink the lives of all powerful kings.

यमानयोः लोचनयोः आलोकानां निक्षेपाः तैः With glances cast his ruddy eyes. दिग्दाहनिव दर्शयन He seemed to fire in all directions. रोषानलेन His fire of rage accentuated by his inborn power of prowess covered a shower of perspiration all over his body.

दद्यमानः The fire of rage seemed itself burnt by his innate fire of heroism. दुर्दिनं means a rainy day. वितन्यमानं स्नेदसलिलशीकरासार एव दुर्दिं अदृष्टपूर्वः यः प्रकोपः तस्मात् भीतैरिव कम्पमानैः खावयवैरुषेत् His limbs seemed to shake in fear from his uncommon rage. हर इव कृतभैरवाकारः The author begins a series of analogies based on pun. कृतः भैरवः आकारः येन सः He assumed a terrific form. Śiva assumed the form of Bhairava.

**Page 37.** हरिरिव प्रकटितनरसिहरूपः He played the lion among men in form. Viṣṇu took his incarnation as

## SIXTH UCCHVĀSA

Narasimha—The man-lion.  
sun-stone hill.  
at the sight of another's heroism. The sun-stone  
catches fire when it comes in contact with the sun's  
rays. Vide parallel from Uttararāmacarita:—

इव लिङ्गं  
निकृतं

॥ VI-14. Like the day of deluge.

स्य अप्तुं विनिर्वाप्ति विश्वामित्रः परम्  
His form obscured the vision like the brilliance of twelve suns risen simultaneously. उदितद्वादशदिनकरैः दुर्विराक्ष्या मूर्तिः यस्य The day of deluge obscures the vision by the rise of twelve suns all at once. भूमत् means both kings and mountains. विन्ध्य इव. In days of old the Vindhya mountain grew in stature day by day in emulation of Meru. विग्रह in the one case means stature, and battle in the other. उत्सेव Loftiness and zest. means a snake-charmer, also a king. परीक्षितः अप्तुं परीक्षितः. Parīkṣit was the son of Abhimanyu and grandson of Arjuna. Parīkṣit died of snake-bite, and in revenge his son Janamejaya resolved to extirpate the whole species of snakes. Of course eventually by the intervention of Āstika the started by Janamejaya was given up. सर्वं नोगिन् in Janamejaya's case refers to snakes, and in the case of Harṣa it refers to persons enjoying opulence. वृक्षस्य उदरमिव उदरं यस्य सः वृक्षोदरः इव Like Bhīma. धिरतष्टिः Bhīma thirsted for the blood of Duśsāsana.

Harṣa wished to spill the blood of his foe—the Gauḍa ruler. सुरगज इव Like a divine elephant. प्रतिपक्षो तस्मिन् प्रधावितः Running against a rival elephant.

प्रधावितः Hurrying to prevent aggression by his foes. Here ends the series based on pun. पौरुषस्य प्रवर्गम इव. He appeared as the first revelation of valour and so on.

**Page 38.** नीराजनं The waving of lights before a deity at the end of Pūjā or round a king or some dignified personage to ward off evil. नीराजनदिवसः The day or hour of such illumination. असहिष्णुता Intolerance.

निव्यजिन मुजवीर्येण निर्जितं समस्तराजक येन तं Who had vanquished the whole host of kings by the genuine valour of his arms. मुक्तशत्रं When he had laid aside his weapon. This is true of Drona. too. Vide Venī Samhāra:—परित्यक्ते शत्रे रणशिरसि शोकान्धमनसा शिरः श्वा काके द्रुपदतनयो वा परिमृशेत III-22.

Drona. Drona was the son of the sage Bharadvāja and was so called, because the seed which fell at the sight of a nymph called Ghṛtācī was preserved by the sage in a Drona (a measure). कृष्णवर्मा प्रसूतिः

Dhrṣṭadyumna, the fire-born, son of Drupada and commander-in-chief of the Pāṇḍava forces in the Mahābhārata war. Drupada was insulted by his classmate Drona at whose command Arjuna, his pupil, vanquished and brought Drupada captive. Then pleased at Arjuna's exploits and

enraged at Drona's offence, he took a vow to procure a daughter to be given in marriage to Arjuna and a son to kill Drona. Out of the fire at a sacrifice performed with the assistance of a saint for that purpose rose Draupadī and Dhṛṣṭadyumna. Draupadī's hand was won at Svayamvara by Arjuna. Dhṛṣṭadyumna dragged Drona by the hair in the big war at a time when he had given up his bow in grief due to the presumed death of his son and killed Drona with his sword. In the same way the Gauda ruler killed Rājyavardhana when he was unarmed and confident. गौडाधिपमपहाय कन्तादृशं शमयेत् The Gauda ruler is the only man that could stoop to this disgraceful and foul murder. अनार्यं च तं मुक्त्वा Barring that ignoble wretch. केषां मनःसु अर्यशौर्यगुणः पक्षपातं न कुर्युः The heroic qualities of my brother will certainly evoke the love of all persons. How are the qualities? भागीरथाकेनपत्लपाण्डुराः White like the Ganges-foams. They are so spotless. परशुरामपराक्रमस्मृतिकृतः Being on a par with Paraśurāma's heroism the qualities of Rājyavardhana remind the people of the same. An analogy is set out—सरः स राजहंसा इव The minds of the people are likened to tanks, and the manly qualities of the prince to swans indulging in tanks. How are swans? They too are white like the Ganges-foams. They pass through the tunnel on Mount Krauñca created by the arrow of Paraśurama when going to or from the Mānasa lake. Hence they

remind the people of Paraśurāma's valour. Vide Meghasandeśa :—

I-57. Swans too do पक्षपात i. e., swim with their wings on tanks. The manly qualities of the prince do win the love (पक्षपात) of all men's hearts. अत्युग्रस्य करः The hands of that very cruel one. Though the plural is suited to the उपमान viz., the sun's rays, it does not happily fit in with the उपमेय; or the plural is to be justified by taking करः as not meaning the hands but as the actions of hands. आर्थजीवितहरणे प्रमृता Extended to take away the life of the revered one.

**Page 39.** अनपेक्षिता प्रातिः यैस्ते Not paying any regard to previous affinities. निदाघ Summer. निदाघरवे करः The rays of the Summer sun. कमलाकरसलिलशोषणे Just as they dry up the water of the lotus-pond. शान्तं पचति श्वपाकः = चण्डालः. पापमलेन जिह्वा लियते. Change the voice:—पापमलं जिह्वां लिप्यन्ति. कि कार्यं अर्जाकृत्य With what undertaking on hand? बुणः is an insect eating timber. Its corosions accidentally take the shape of letters. Accordingly we hear of बु means both arrows and bees. भावा Future. applies both to अयशः Bad repute and कज्जलं soot. जालमार्गप्रदापकेन By a lamp placed at the passage of a window. The Gauda king is compared to the same. न तु शशी वेधसादिष्टः is to be pronounced with Kāku or tone of interrogation. Is not the Moon ushered by the Creator? The idea is:—The moment the sun

sets, the moon comes in to dispel the darkness. The Sun that sets is compared to Rājyavardhana that has been killed. To the Moon that is ushered in corresponds Harṣa himself. अन्धकार or darkness corresponds to the Gauda ruler. How is the Sun? The crown of all the three worlds. Though the Sun has set.

### Page 40.

driving out the darkness that blocks the path of skies. सत् means both good men and stars. How is the Moon? ऋहाणां षण्डं, तस्मिन् विहारः, तस्मिन् एकः हरिणाधिषः The moon plays the unique lion sporting in the midst of planets. व्यालदारणः दुष्टदन्ती A wicked elephant. वृक्षदन्ती : Bad jewellers.

Ruining the gems among the valorous. Fit to be killed.

As he was saying thus.

मित्रं Here begins a lengthy description of the commander-in-chief known as Simhanāda. समग्रे!

One who bears the brunt in all battles.

**Page 41.** शन्तनोः अपल्यु पुमान् शान्तनवः. Bhīṣma in his last days when wounded in battle was laid on a bed of arrows prepared by Arjuna at his bidding. Bhīṣma lay only on a single bed of arrows. But our commander has not only lain on a number of arrow-beds but also risen therefrom unhurt. दुरभिभवशर्वरतया As his body was firm. जरयापि etc. Even old age was afraid

to catch hold of him by the body, and with considerable nervousness touched him in the hair alone.

कथमपि That too with difficulty. Because his शिरोरुहः were सारमय His hair was itself hard and durable.

शशिनः कराः, तेषां निकर इव सिताः सरलाथ शिरोरुहाः, तैः सटालां The commander seems to have transformed himself into the lion-species. Then where is the mane? His gray stiff hair white like moonbeams played the part of the mane. जीवन्नेव. It is usual for the soul to migrate from one species to another after death. But here the transformation appeared to have taken place while alive.

वालितशिथिलप्रलम्बचर्मणा भ्रूगलेन The skin of both his eyebrows was sagging due to old age and as such blocked his vision. Why? Perhaps to avoid the sight of a different master.

गुज्जा Moustache. पिञ्च Line. The trails of his thick white moustaches covered the region of his cheeks which in consequence brightened his face.

अकालेऽपि Out of turn.

विक्रमकालं वर्मन् इव As if drawing out the war-time. The disappearance of rains tallying with the advent of autumn is the most propitious season for embarking on military expedition. At the beginning of autumn Kāśa groves put forth plenty of bloom whereby the white colour will be conspicuously seen everywhere. Now that the commander's gray moustache lits his face, it seemed as though full-blown Kāśa groves had come into being thus signifying the advent of autumn which is the most suitable season for waging

## SIXTH UCCHVĀSA

war. कूच् A beard. The beard hanging down to his navel seemed to play the white chowrie in fanning his master who remained in his heart though dead.

३: Old age.

**Page 42** धोत Pure. असिधाराजल. According to poetic convention water flows in the blades of swords.. जलपानत्रृष्टिरिव The gashes of wounds seemed to thirst to drink water. विवृतवदनैः With mouths wide open दृहद्ध्रिः ब्रणविदरैः By big gashes of wounds. विषमितं विशालं वक्षः यस्य His broad chest was rough. निशितशस्त्राष्येव ठङ्गाः. ठङ्ग means a bodkin-like chissel used in engraving letters on palm leaves or barks or such other things. कुट्टित Carved. पर्वन् here is used in the sense of cumulation.. Or पर्व may mean an hour or time. रमणीयस्य

Pāṇini :—योपधादूर्पोत्तमादृज्. लघु कुर्वन् लघयन्.

It may be remembered that for the negligible sin of stealing his father's calf Paraśurāma wreaked his terrible vengeance on Kṣatriyas. आसु भ्रमणं तेन अब्रमणेन. Our commander has performed a number of sea-voyages. Mount Mandara too revolved in the waters of the ocean, but only once. अनादरश्री-समाकर्षणविभ्रमेण The commander has annexed a number of enemies' kingdoms with ease. Mount Mandara drew out Lakṣmī, but not with ease. मन्दं कुर्वन् मन्दयन् Made Mandara backward. वाहिनी means both an army and a river. वाहिनीनायक therefore means both a commander and the Ocean.

**Page 43.** हेप्यन् Present participle of the causal of ही. महज Inborn. तृणीकुर्वन् Treating for a straw. ईश्वरः Both king and Śiva. भार Responsibility as well as weight. वृष्टपृष्ठ With back rubbed against; experienced in shouldering. अरणिः A log of wood by whose rubbing fire is kindled in sacrifices. नागदमनः A subjugator of serpents; Garuda. दुष्टभोगिनः both wicked kings and wicked snakes. तुला Like a pair of scales he could measure the strength of all heroes.

ान् सीमान्तदशा. दशा = दश् + वनिष्. Pāṇini:—६

१: The whole science of arms. नि Active suffix. प्रौ ग्री The Vṛddhi is due to Pāṇini.—प्र ग्री One who has reached the other shore.

**Page 44.** न क्वचित् कृताश्रयया is a single word adjectival to हतलक्ष्म्या. The compound belongs to the category of सुसुप्तासमास. Fortune does not confine herself to any fixed place of habitation. She is always flirting. मलिनया Dirty in her leanings.

By the accursed fortune. मलिनतराः. कुत्सिताः Loafers extremely black in nature. आत्म न चेतयन्ते Are not conscious that they are themselves cheated. कोकिलया ऋका इव A cuckoo generally leaves her young one to be nurtured by crows. Both being black in colour, the crow is led to commit the mistake. Consequently kokilas or cuckoos are also called s—fed by others, and the crow too is called

-A feeder of another. Vide Śākuntala :—

लु पाषयान्त ॥ V-22. Knaves

think that they are cheating others whereas they themselves are cheated in reality by Fortune. शिथो

i: For, Śrī carries with her these defects viz.,

Blindness and others. It is usual to speak of a man blinded by fortune. People puffed up with wealth become short-sighted and become a prey to many other faults which appear like कामलायाः विकाराः Changes due to jaundice. कमलश्च इसे कामलाः. These विकारः are inherited by Lakṣmī from her source viz., the lotuses. छत्रच्छायया अन्तरितः रविः येषां ते जडधियः Foolish sovereigns, because they move under the shade of umbrellas which intercept the heat of the sun. अन्यं तेजस्विनं विस्मरन्ति Forget that there is any other heat in the world. Thinking too high of themselves, they are not aware of the presence of any other powerful being on earth. कि वा करोतु वराकः. वराकः suggests that the person in question is more to be pitied than condemned. Why? अतिभीरुतया Owing to extreme cowardice. नित्यपराह्नमुखेन Ever fleeing from battles. न तु दृष्टान्येव He has never seen. कुपितानां तेजस्विनां मुखानि The faces of angered heroes. How are their faces?

Marked by the fire of rage putting forth its

bristles upon cheeks tawny with the swelling of unparalleled excesses of passion.

**Page 45.** तपस्वी Miserable. अमौ न जानाल्येवं He does not know this. अभिचारः is a diabolic ritual according to the dictates of the Atharva Veda performed for the extirpation of a foe. If the persons against whom they are employed are endowed with greater power, the devilish act recoils on the employer himself and kills him. In the same way great-minded men, when wronged, present the wrong-doer with the ruin of his whole family. ताडिताः तेजस्तिनः Heroes when hit. जडेऽपि ज्वलन्ति Blaze even towards an idiot or a loafer. ताडिताः तदित्संबन्धिनः. तेजस्तिनः The flashes of lightning. लडयोरभेदः. जलेऽपि ज्वलन्ति Do blaze even in water. For the principal component of clouds is water. न विद्यते उत्तारः यस्मात् अनुजारः, अनुजारे निरये निपातः, तस्मिन् निपुणं Capable of hurling into an irredeemable hell. तस्यैव refers to the Gauda ruler. इदं उचितं It befits him alone. प्रधन Battle. The bow is described as the principal treasure of heroes in battles. केमलैव क्लहंसी, तस्याः केलिः, तर्दय कुवलयकाननं The sword of heroes is conceived of as a pond of blue lotuses where the she-swan of Lakṣmī sports. The idea is Lakṣmī abides in the swords of heroes. When the bow and the sword are ready, all others are but कृष्णोपायाः Petty expedients. Which all? पयोधिमथनप्रभृतयोऽपि Even the churning of the Ocean and such other expedients as had been resorted to in

ancient days. श्रीसमुथानस्य For the purpose of raising Lakṣmī. फः पुनरीहशाः Can they be treated on the same level as the bow and the sword? धात्रा धरित्री त्रातुं नियुक्ताः Mountains are believed to have been designed by the Creator for supporting the Earth. स्वयमसमर्था इव But they find themselves incompetent for the task and invoke the assistance of mighty-armed heroes. How? By yielding iron ores with which are made weapons to assist the heroes' arms. कुलिशवत् कर्कशः भुजः; तस्य यत् परिघरूपं प्रहरणं दस्य हेतोः. येषां goes along with भुज in this compound, put in apposition with ते. येषा may be paraphrased as येषां बाहुशालिनां.

The very hills vomit metals.

हु अयेयुः Even in thought they will not dream of a heinous act like this viz., the cowardly assassination by foul play.

**Page 46.** पङ्कुः Lame. The hands of heroes are more far-reaching than the beams of the Sun. महा-

In the southern direction there is the big buffalo, the vehicle of Yama. When it waves its horns, the spaces seem to be pierced in curves and are frightful to look at. The south is possessed of such spaces. But how is the knitting of heroes' eyebrows? The intervening space between the eyebrows is terrific and waving like the wavy motions of the big buffalo of Yama. यमस्य अधिवासः The south is falsely reputed as the abode of Yama. It is the knit eyebrows of

heroes where Yama really resides. चित्रं च etc. Heroes and lions stand on a par. A lion roars, and so does a hero in battle. The only difference is—The lion displays his mane whereas a hero does not though his thrilled hair comes out at the joy of fight. द्वयमेव. द्वौ अवयवौ अस्य समुदायस्थेति द्वयं. चतुर्षु सागरेषु संभूतस्य Sprung from all the four oceans. भूतिसंभारस्य For all the riches. भाजनं A receptacle. बडबा A mare. Here it is identified with the subaqueous fire which has the mare's face. बडबायाः मुखं The mouth of Baḍabāgni. महापुरुषहृदयं Or a great man's heart. The submarine fire consumes the waters of all the seas. As such the seas' riches merge in the fire. A great man's heart is also likewise a fit receptacle to hold the riches of the world.

**Page 47.** पयोराशिसहजस्य Inborn of the ocean. This refers to the submarine fire. बृथावितत् Ādiśesa with all his thousand expanded hoods bears but the clod known as earth. The idea is that the power which permeates the Universe is wielded by the arms of heroes alone. अग्रतिहतस्य शासनस्य आक्रान्त्या यः उपभोगः तस्य सुखं, तस्य रसः तं तु The sweetness accruing from the enjoyment of an unimpeded sway of power. रसा means the earth.

The forearm.

: Lakṣmī remaining at the bidding of heroes looks up towards the hero's face and serves him even by shampooing his feet with her own hands.

As applied to the Sun,

पद्माकर—The lotus-pond looks up towards the Sun and greets his rays (पाद). आतरस्य तु The reverse is the case with cowardly persons. शशिन इव A funk is like the Moon. How? हरिणस्थेव हृदयं यस्य His heart is as timid as that of a deer. हरिणः हृदये यस्य A deer squats in the Moon's centre. The reference is to the deer-shaped black mark in the middle of the Moon. पाण्डुर पृष्ठं यस्य पाण्डुरपृष्ठः Pale in the back,—an idiom for expressing a cowardly nature. Likewise the Moon also has got a white surface. द्वयोः रात्र्योः समाहारः द्विरात्रः. Vide Vārtika:—संख्यापूर्वं रात्रं क्लीबम्. द्विरात्रमपि For even two nights together. कुतो निश्चला लक्ष्मीः A coward man's fortune flees away. The moon too has no steady lustre for two nights together. It is ever waning and waxing.

**Page 48.** पौरुष Human exploit. प्रताप Valour. Valour goes in advance and beats and levels the roads for the easy march of human exploit. शब्देन विद्रुताः द्विषन्तः येषां तानि शब्दविद्रुतद्विषन्ति Enemies flee at the very noise of the doors of martial pride. शब्दालोकेन प्रकाशिताः Exposed to the naked view by the glow of weapons. दिशः शौर्यस्य शून्याः The spaces appear empty in front of valour. They have no substance or stamina to resist the spread of valour. Both भू and श्री become अनुरक्त. The earth of the battlefield is stained red with the blood of foes. Royal glory is also won over by the stream of foes' blood.

Touchstone. The gems on the diadems of kings are so many touchstones at whose rubbings not only does the row of nails on the toes of a victor, but also his royal status shines bright. राजो भावः राजता, अनवरत् etc. By the constant practice of weapons a hero's palms get black, and at the same time the enemies' faces too grow dark. विविधत्रण etc. A hero's body is covered with bandages tied round injuries received in battles and hence appears white. Likewise his fame too grows white by the same cause. The greater the injuries received in battles, the greater is his fame. निञ्चिशप्रहारः The blows of swords as they fall on the armoured chests of enemies emit not only sparks of fire but also the royal fortune.

**Page 49.** यश्च आहितेन हतः स्वजनः यस्य सः When his kinsman is killed by a foe. यः मनस्वजनः A wise man. द्विषयोषिदुरस्ताडनेन कथयति हृदयदुःखम् The beating of breasts is an indication of grief. A wise man will reveal his grief not by beating his own breast but by causing enemies' wives to beat their breasts, i. e., by making them widows. Similarly उच्छ्रास or sigh is also indicative of grief. But a wise man will not sigh with his own gusts of breath, but he will cause the motion of winds by letting fall his swords on his enemies. Similarly his weeping does not consist in his own shedding tears, but in the shedding of tears over the dead bodies of enemies by their relatives. Further, water is used to be offered as a

libation to the departed spirit. A wise man does it not with water tendered by his own hands but with the water poured forth by his enemies' wives, recently widowed. स श्रेयान् That wise man is alone fortunate. नेतरः None else. कञ्जलमः The stain of soot.

**Page 50.** एताथ सुभटानां उरःकवादभित्तयः स्वायत्ताः The panels of heroes' chests are ever at your disposal. They are treated as the cool resorts of valour. धीरतायाः निवासगिरिभूमयः. And they are provided also with the amenities of fire, water and shade. Fire consists in the hero's wrath ever fuming with smoke. Water is furnished by the edges of razors, and shade is afforded by the thick forests of heroes' arms सर्वा च

False aspirants for conquests; pretenders without valour but who are earnest in winning the whole earth. चामराणि अन्तःपुरपुरन्त्रिनिश्चसितैः संचारय The chowries of such pretenders are to be set in motion not by the elegant hands of damsels but by the heavy gusts of sighs of enemies' ladies. उच्छिन्दि Imperative, 2nd person singular of छिद् with उद् to cut off. रुधिरगन्धेन अन्धं यत् गृथमण्डलं तस्य आच्छादनैः By enveloping them in the shade of vultures blinded by the scent of blood. छत्रच्छायाव्यसनानि. व्यसनं A vicious craving. ईषदुष्णं कदुष्णं. स्वेदः means exudation; a process by which bad matter is ejected out from the body. कुलक्ष्मीरेव कुलटा, तस्याः क्षेः जनिताः चक्षुरागरोगाः. शिरावेधः Lancing; a surgical

process for piercing the vein for an abscess.

Tumour. लोहमयाः निगडा एव आर्पणमाला, तासां मलान्ये

तैः The circular black patches resulting from the application of iron fetters suggest the picture of a cautery for removing the ailments of the foot. पादपीठे दोहदं, तेन दुर्लितानां पादानां पटूनि मान्यानि The grave insensibility of feet spoilt by being constantly favoured by the satisfaction of a craving to rest on footsteads.

**Page 51.** जयशब्दध्रवणे याः कणकण्डुः ताः The cravings of the ears to hear cries of victory shouted by bards.

तीक्ष्णाज्ञाक्षरक्षारपातैः An application of a pungent solution is calculated to heal the itching. In the context Harṣa is required to pour the solution of harsh commands on the itching ears of his enemies.

ललाटलेपः A paste applied on the forehead to remove stiffness. अनमितानि स्तिमितानि च यानि मस्तकानि तेषां स्तम्भविकारान् The rigidities of the unbending heads of enemies are expected to be removed by applying the forehead-paste in the form of the lustre of Harṣa's toe-nails.

संदंशः Tongs or pincers. द्रविणं Wealth. दुःश्चिल्लिलाशत्यानि The darts in the form of the pranks of a debased character are expected to be removed by the tongs of the ultimatum to pay tributes. शुक्कुसुभटाः Mock heroes. तेषां आदोपेन सहिताः श्रुकुटिबन्धा एव अन्धकाराः The knit eyebrows of ineffective warriors are identified with darkness. They are to be removed by lamps.

: What kind of lamps ?

एव प्रदीपिकाः When the enemies are made to bend before the feet of Harṣa the lustre of his gem-set footstead will dispel the darkness of their knit eyebrows. मिथ्याभिसान False pride is identified with the disease of महासंनिपात a derangement of the humors. How to control it? चरणाण्यं लङ्घनमेव लङ्घनं Kicks with Harṣa's feet will play the treatment by fast. लङ्घनं अभोजनं. चरणलङ्घनमेव लाघवं तेन गलितं शिरोगौरवं येषु तैरारोग्यैः जय By the lightness due to your kicks drive out the heaviness of their heads. इष्वः अस्यन्ते अनेनेति इष्वसनं A bow. तस्य गुणः String. तस्य किणानि, तैः जनितानि कार्बश्यानि The hardness of hands due to frictions with bowstrings. ऊमन् Warmth. मृदु कुरु ऋदय Soften.

**Page 52.** मा हासीः Do not forsake. In juxtaposition with मा a root takes the Aorist terminations in the sense of the Imperative mood as in the present case or in the sense of any other tense or mood. देवस्य भावः देवभूयं. The suffix क्यप् is added under Pāṇini: भुवो भावे. Likewise ब्रह्मणो भावः ब्रह्मभूयं. जग्ध Past passive participle of अद्. Vide Pāṇini:—अदो जग्धिर्ल्यसि किति. त्वं शेषः You alone remain. शेषः also suggests आदिशेष who is engaged in bearing the burden of the earth. श्वापति means mountains in the case of the sun and kings in the case of Harṣa. ललाटं तपतीति ललाटतपः. Pāṇini:—असूर्यललाटयोद्दिशितपोः and असूर्यिषदजन्तस्य मुम्. पाद in पादन्याम means rays in the case of the sun and feet in the case of Harṣa. कल्माष Multi-coloured. Amara:— The multi-colour of Harṣa's

feet is expected to accrue from the contact of the smoke of sighs and the glow of the crest-gems of prostrate kings. अहिताः: Enemies. अहितानां अभिनवसेवैव दीक्षा The fresh initiation of enemies into servitude. तथा दुःखं, तेन संतसाः श्वासा एव धूममण्डलानि तैः: The hot and heavy sighs heaved in grief by enemies resemble columns of hot smoke. The idea of heat is further clearly brought out by the adjective नखंपचैः. Pānini : मितनखे च, प्रचलिताः ये चूडामण्यः तेषा चक्रवालान्येव बालातपाः तैः: The glow of gems is identified with the morning sun-shine.

**Page 53.** हते पितरि. Jamadagni was massacred by the Kṣattriyas of the Kārtavīrya family. एकार्णी Paraśurāma was single whereas Harṣa has a great kingdom under his command. तपस्त्री Paraśurāma was but a penance-doer, whereas Harṣa is trained in the science of arms. सृगौः सह संवर्धितः Paraśurāma grew in the midst of deer whereas Harṣa has grown in the midst of warriors. सहजेन ब्राह्मण्येन यन्मार्दवं तेन सुकुमारं मनः यस्य Paraśurāma was but a Brahmin, soft in heart whereas Harṣa is a Kṣatriya, hard and sturdy. कृतनिश्चयः Paraśurāma took his resolve to extirpate the whole Kṣatriya race. समग्रं राजन्यकं. How i

येन तत्. Even the sky-elephants lost their pride on hearing the twangs of the Kṣatriyas' bows. गुड्ढिः ज्यजालैः जनितः जगज्ज्वरः येन तत् The whole world grew feverish at the hum of their bowstrings.

Pānini:

: Harṣa is possessed of both a hard frame and a brave heart. मानिनां सूर्धन्यः Topmost of self-respecting people. जीवितानां संकलने आकुलः कालः, तस्य अकाञ्छ दण्डयात्रा, तस्याः चिह्नं यो ध्वजः तं Harṣa's bow is a flag-staff in the untimely march of conquest started by Death bent on gathering human lives. नहि etc. अयं सुदास्मः देवस्य दुःखदाहज्वरः अरातिरक्तचन्दनचर्चाशिशिरोपचारमन्तरेण Without the cooling treatment etc. नहि शास्यति.

**Page 54.** निकारेण यः संतापः तस्य शान्त्युपायानां परिक्षये When all other means for extinguishing the torments due to injuries inflicted by enemies failed. पवनात्मजः Vāyu's son Bhīmasena. नेन् रिपुर्विरावृतं The ambrosia of the blood flowing from Duṣṣāsana's chest. Was quaffed. It was so sweet. How? हिंडिम्बायाः आस्वादितं इव. Lovers relish the sweetness of wine first sipped by their sweethearts. Hidimbā was a Rākṣasī and wife of Bhīmasena. अमन्दरोपायं. The nectar of olden days was got by the device of churning Mount Mandara. Without resort to any such stratagem this nectar is easily available to heroes. अपायि Passive Aorist. जामदग्न्येन अपायि A use of the predicate in the भावेप्रयोग or the Impersonal form. Change the voice:—जामदग्न्यः अप्नासीत्. Paraśurāma bathed. Where? धत्रियक्षतजानां हदेषु In the pools of Kṣatriyas' blood. How were the blood-pools?

Aorist 3rd person singular of रम् with वि to stop. The root रम् of the Ātmanepada group takes the Parasmaipada when prefixed with वि, अ or परि. Pānini:—

Even if my anger is not roused by the Gauda king. भोगिनाथ The Lord of serpents, Ādiśeṣa who holds the earth. ईर्ष्यालिंगुजस्य My arm is envious of him too. दायं आदते दायादः A rival participant. ददृष्टिः Spirit of rivalry. उपरि गच्छति adjectival to

**Page 55.** कन्चग्रहमभिलषति Longs to seize the tresses, vies with. चामराणि ग्राहयितुं To make the Sun's rays wave the fans in service. राजशब्दस्था. The title of king—राजन् is enjoyed by lions, they being kings of beasts. पादपीठीकर्तुं To trample upon. आक्षेपादेशाय To order ejection. दुर्जातं Calamity. हृदयस्य विषमगलयं The Gauda king is ever pricking in the heart like a dart. मुसलेन वृथः मुसल्यः on the model of विष्य formed under Pānini:—नौवयोर्वर्म etc. But the proper dissolution will be मुसलं अर्हति under Pānini:—दण्डादिभ्यो यः. मुसल्यः Fit to be pounded by a pestle. शुष्माधरपुटः With a barren lip.

**Page 56.** पोटा Hermaphrodite. Amara:—पोटा त्र्यापुंसलक्षणा. But the sense of eunuch is perhaps intended in the context. प्रतिकारशून्यं Without retaliation. शुचा To utter cries of sobs in grief. जलाङ्गलिदानं The

offer of water as libation to my deceased brother.  
दुर्दिनं Moistened. शापामि I do swear. सकलचापचापलैः दुर्लिताः  
ये नरपतयः तेषां चरणेषु रणरणायमानाः निगडाः यस्यां तां Chains will  
rattle on the feet of all impudent kings who take  
up the bow in opposition. निर्गतः गौडः यस्मात्  
Deprived of the Gauda king. तनूं न पातयतीति  
Fire lit., one that never makes its body turn down-  
ward. सर्दिस् Ghee.

संधिः Peace. विप्रहः War. अवन्तिः is the name of a minister. आ रविरथ etc. The proclamation mentions the four mountains situate in the four different extremities viz., उदयगिरि in the east, सुवेल in the south, अस्तगिरि in the west and गन्धमादन in the north. The particle आ used in the sense of 'till' 'as far as' being a कर्मप्रवचनीय governs a noun in the Ablative case. Pāṇini :—पञ्चम्यपादपरिभिः.. Hence the Ablative is used after the nouns denoting the said four mountains. उदयपर्वत or the sunrise mountain is evacuated in the morning by Cāraṇa couples struck with fear at the hearing of the creak of the wheel of the sun's chariot

**Page 57.** त्रिकृट and सुवेल are perhaps names of the same mountain. On Trikūṭa was situate Laṅkā, the capital of Rāvaṇa. Vide Sundara Kāṇḍa :—स

Slopes. कुट्टाक Hewing down. टङ्क Axe.  
Wine. वस्त्रण is the presiding deity of the western quarter. गुह्यकाः like Cāranas are a species of angels.

गृहक्स are यक्षs सर्वेषां राज्ञां This phrase is to be taken along with every succeeding sentence up to सुदृष्टः क्रियतामात्मा. सज्जीक्रियन्तां कराः करदानाय शश्चप्रहणाय वा etc. This sentence sets out nine pairs of alternatives open to the other kings. One set insists on their submission, the other set throws out a challenge to fight. These are a typical example of the figure of speech known as विकल्प whose essence is तुन्यबलविरोध—An equal contest. In fact the author of Sāhityadarpana cites extracts from this sentence to illustrate that figure of speech. कर in करदानं means tribute. गृह्यन्तां दिशः Let them flee to distant quarters. चामराणि Or let them wave chowries before us. नमन्तु शिरांसि refers to submission, धनं वा to a fight with bows. अर्क्णपूराः कर्णपूराः क्रियन्तां means an ear-ring. आज्ञाः The kings may deck their ears with Harṣa's command, मौर्यो वा Or with bow-strings. शिरासि त्रायन्त इति शिरस्त्राणि Helmets. घटा A herd. Amara:—अरिणां घटना घटा. वेत्रयष्ट्यः. Canes are held by chamberlains attending on kings.

**Page 58.** कुन्तयष्ट्यः Spears are used in fight. कृपाण-

In the mirrors of swords. पङ्कुः A lame man.

: A paste applied on the foot to remove its ailment. अत्याक्षीत् Aorist of ल्पत्. अहि भवं आङ्कि, अगलच्च Like the pride of the three worlds on hearing Harṣa's ultimatum the day too climbed down in heat and passed away.

ततश्च etc. The evening time is described in five locatives absolute. अहिमभासि means सूर्ये.

**Page 59.**                    The evening twilight  
 was spreading over the whole world.  
 People joined their palms in adoring Sandhyā.  
 (रजनीमुखे) यदास्थानं तस्मिन् प्रदोषास्थाने At the evening meeting.

Remained for a while. नमन्त्रपलोक The assembled feudatories bent low before Harṣa as they left the assembly. लोलांशुकपवन Just as they bent low their garments tossed and generated breeze. कम्पित-  
 शिखैः दीपिकाचक्रवालैरपि As the flames of lamps bent low in the breeze, it seemed as though the lamps too paid homage to Harṣa. उत्तानः With face turned upward. This posture is available when a man lies on his back. दीपद्वितीयं When he was left with the lamp as the second one in the room. अभिसर इव Like a thief. भ्रातृशोको जग्राह. The grief of the loss of brother took hold of him.

**Page 60.**                    refers to his brother's personality. इः This piteous end. पृथनां शिलानां

इव कक्षः कायबन्धः यस्य Prabhākaravardhana was himself hard in frame like a well-knit mass of rock. अचलादिव लोहधातुः The metallic ore extracted from a mountain is harder than the mountain itself. Likewise Rajyavardhana was more hardy than his own father. इयं सा My continuing to live at the death of my brother. बालिशः A fool. एकपदे All of a sudden.

**Page 61.** पृथक्कृतः Separated.  
 Tending to break like a spider's web. Present

tense, 1st person singular of आस् to sit. ईशि Locative singular of ईश्. निर्वतं Happy. त एव आर्यस्य गुणाः Those very virtues of my revered brother. How were they formerly? चन्द्रमया इव As if abounding in a number of moons. आहादिनः They delighted the world. How are they now? लभन्ति ताम्रय इव They burn as if they caught the fire of his funeral pyre. प्रतीहारः A doorkeeper. Amara:—प्रतीहारो द्वारपालः. स्कन्दगुप्त Name of the commander of Harṣa's elephant-corps.

**Page 62.** अथ...स्कन्दगुप्तो विवेश राजकुलं. The rest of the sentence is adjectival to स्कन्दगुप्तः. युगपत् प्रधावितानां

: Skandagupta was summoned by a succession of numerous persons running all at once. स्वमन्दिरात् He started from his home.

करेणुः Without waiting for the elephant. Walking on foot. संश्रान्तः In excitement. दण्डभिः By people running in front with maces in hands. उत्सार्य- : यस्य The crowd round him was cleared.

ग्रां प्रतिदिशं. इभानां भिषग्वरान् Eminent doctors of elephants. वरवारणानां Of superior elephants. विभावरीवार्ताः पृच्छन् Enquiring the night's news. उच्छ्रित etc. The Instrumentals beginning from here are to be taken along with कियमाण्कोलाहलः. A bustle was created round him. 'By whom' is the question answered by the several Instrumentals. The first is आधोरणगणैः. Amara:—आधोरणो हस्तिपकः. How are the elephant-drivers? उच्छ्रिताः शिखिपिञ्चाः, तैः लाङ्छितं वंशलतानां वनगद्धनं. तेन This adjective is applicable

both to आधोरण and विन्ध्यवन which are compared to each other. The drivers have got bamboo-poles in hands on which are hung peacock's feathers at the top. The bamboos appear like measuring yards to measure the distance of the spaces in the sky. The Vindhya woods too have got a number of bamboo groves at the tops of which peacocks dance, spreading their feathers. वारणवन्ध The capture of elephants is treated as विमर्द an encounter. विमर्दे य. उद्योगः तस्मै आगतै The drivers have come for the purpose of capturing elephants. पुरः प्रधावाद्धः They run in front. अनायतानि मण्डलानि येषां तैः In disorderly groups. मरकत Emerald. घास Grass. नवः प्रहः येषां ते नवप्रहाः Newly captured. By displaying handfuls of green grass some of the guards coax the elephants newly captured. प्रार्थयमानैः may be taken as qualifying कटककदम्बकैः (Page 64, line 3.) By batches of troops, or may be directly taken along with क्रियमाणकोलाहलः. लब्धाभिमत Some troops are gladdened by the acquisition of rut-elephants according to their taste and salute their master Skandagupta in gratitude. Some intimate the first advent of rut on the part of their elephants.

**Page 63.** डिपिंडमस्य अधिरोहणं Some intimated that the time for mounting drums on their elephants had come. प्रमाद etc. Some were found negligent in the upkeep of their elephants and for that offence they were deprived of their charge and due to grief, have grown beards. कर्षटं Rags. गणिका is a she-elephant

preserved for tempting the male elephants.

**कारिगणैः**: Persons engaged to foster these elephants raise their hands in joy and extol the merits of their skilled elephants. कर्मणि साधुः कर्मण्यः: उल्लसितं पश्वान्येव चिह्नं यासां ताभिः: The forest-guards are decorated by sprouts and tender leaves shining bright. निष्पादितः नवग्रहः यस्य तथा भूतः नागानां निवहः तस्य निवेदने उद्दताभिः: They are bent on giving out the numbers of the newly captured elephants. उत्तम्भिततुङ्गतोत्रवनाभिः: And they held up bunches of lofty canes. महामात्राः Chief elephant-riders. तेषां पेटकैः समूहैः What do they do? प्रकटिताः कारिकर्मणे चर्मपुटाः यैस्तैः In training elephants for battles the images of rival elephants made of skin are used by the instructors.

**Page 64.** नागानां वनं, तस्य वीथ्यः, तासा पाला: ये दूताः नेषां वृन्दैः: Batches of messengers of the guards of elephant-forests are sent carrying the latest news of elephants' movements. कटभङ्गः: A fresh harvest of crops.

, ओषधीनामिति यावत्, हस्तेन भङ्गः छेदम् कटभङ्गः: Medinī:—कटभङ्गस्तु सस्यानां हस्तच्छेदे नृपात्ये. कटभङ्गस्य संप्रहः: The yield of crops harvested and stocked. निवेदयमानै कटम्बकैः: कटकं either troops or elephant-guards.

etc.. He seemed to be enjoining the very seas to provide a limitless supply of shells for his elephants' ears.

: An elephant's decoration. Medinī:-

v. He seemed to pillage the very hills for storing red chalk unguents to paint the temples of his elephants.

He seemed to take away the authority of Airāvata as दिग्गज. हरपदभरेण नमितः यः कैलासगिरिः तद्वत् गुरुभिः पादन्यासैः Skandagupta's tread was as big and heavy as Mount Kailāsa bending under the pressure of Śiva's feet. दरोः यः उव्या गुरुभारप्रहणगर्वः तं संहरन्निव Visnu is charged with the duty of holding the earth. But Skandagupta's heavy tread seemed to set at naught the strength of Viṣṇu in holding or protecting the earth.

**Page 65.** आलानं गजबन्धनं. The swinging arms appeared to plant on both sides an avenue of stone-pillars for elephant-posts. ईषदुत्तुङ्गलम्बेन अधरविम्बेन By a somewhat rising and pending lip. श्रीरेव करेणुका तां Royal wealth is identified with a she-elephant. An elephant will be tempted by a sweet morsel of sprouts. Skandagupta's lip seemed to play the tender morsel likewise to Śrī. नासा वंश इव नासावंशः lit., a bamboo-like nose; a long nose. चृपवंशदीर्घ His nose was as long as the pedigree of his king. पात क्षीरोदः येन तेन पीतक्षीरोदेन ईक्षणयुग्मायामेन The expanse of his eyes appeared to have drunk the milk-ocean by its fascination, sweetness, whiteness and vastness. दिशां आयाम

He seemed to drink the whole expanse of space.

Forehead. बर्बरकं Curly hair. सततमविच्छिन्न Having always grown under the shade of umbrellas, his hair was exceedingly long, black, soft and shining. कुन्तला एव बालवल्ली The forelocks of hair are identified with young plants. तस्माः वेञ्चित तेन विलासिना The hair shone by the tossings of the forelocks. लक्षालोकान अर्कं

The curly hair appeared like a curved sword for cutting off the sunbeams shorn of lustre. The black hair seemed to blacken the whole space and drive out the sun's rays.

**Page 66.** गुणवनिः The praise of his qualities was heard in all quarters. अस्तिष्ठ इति etc. This is an example of विरोधाभास. The विरोध or incompatibility lies in the persistence of the twang of the bowstring (गुणवनि) notwithstanding the cessation of the bow's operation. The apparent conflict is set at rest by interpreting गुण to refer to Skandagupta's virtues. आत्मस्थ इति etc. The incompatibility here lies in freedom from the influence of rut (मद) notwithstanding the presence of elephants with all equipment. The explanation is that Skandagupta is not puffed up with pride (मद) though he is at the control of the entire elephant-corps. भूतिमानपि लेहमयः The contradiction is that a mass of ashes is oily. The explanation is that he is possessed of riches and also abounds in love. पार्थिवोऽपि गुणमयः Earthenware can never be made of fibre. This gives rise to the contradiction. The solution is पार्थिवोऽपि Though a loyal follower of the king. गुणमयः He was full of good qualities. करिणामिव Elephants are generally possessed of दान Ichor. He was not only at the head of elephants that had दान but also at the head of all donors. This brings out his munificence. भूत्यतां उद्धवः He bore the role of a servant. The role was as welcome as the role of a master and as edifying. दूरादेव च While still afar.

गौलिना स्पृशन् Leaning his lotus-like hands  
on the earth and touching it with his head.  
अकरोत् Paid his salutation.

**Page 67.** श्रुतो विस्तर एव is to be treated as a question, by kāku or the tone of interrogation. व्यतिक्रः Happening. कर्तु इष्टं चिर्काषितं. प्रचारार्थं निर्गतानि प्रचारानिर्गतानि That had gone out for pasture. गजसाधनानि Elephant-forces. कृतं अवधारयतु Treat the bidding as having been done. भर्तुभक्तेः Ablative. Out of devotion to master.

Your Highness has undertaken to do what all is in keeping. ‘With what’ is answered by the several Genitives in the sentence. आभिजात्यं Nobility of birth. दिक्करिणां करवत् प्रलम्बं Hanging like the trunks of sky-elephants—as massive and attractive.

**Page 68.** काकोदरः A snake. Amaraः—इच्छुःश्रवाः काकोदरः फणी. निकारः A wrong; insult. दृष्टमेव Something has been actually seen. लोकन The characters of people. इहशाः भिज्ञाः Are such and diversified. ग्रामे ग्रामे प्रतिग्रामं. Dissolve similarly the next four अव्यर्थभाव compounds. Not only do characters differ but also dress etc. सर्वविश्वासिता Placing faith in all persons; too much of credulity. आत्मदेशाचारोचित Usual to the traditions of our land.  
तेषु In acts of negligence and in acts of indulgence and vices. श्रुताः बह्यो वार्ताः येन सः श्रुतबहुवार्तः You have heard a lot of news.

यथा etc. Skandagupta gives a list of 21 atrocities committed in ancient days, some recorded in

Kauṭilya's Arthaśāstra, some in Viṣṇupurāṇa, some in Kāmandakiya Nītiśāstra, some in Br̥hat Samhitā and so on.

**Page 69.** (1) पद्मावती the name of a city. शारिकया श्रावितः मन्त्रः यस्य. Nāgasena born of the Nāga dynasty met with his death as a result of the disclosure of his secret plan by a female myna. Vide commentary :—नागसेननामा पद्मावत्या राजा

(2) श्रावस्ती is the name of another city situate north of the Ganges, said to have been founded by King Śravasta. Śrutavarman lost his kingdom as a result of his secret having been overheard by a parrot. (3) सुन्दिकावती is the name of another city. Suvarnacūḍa muttering in a dream disclosed a secret by which his deliberations came to light and ultimately met with his end. (4) यवन A Greek or any non-Hindu. The king of Yavanas read out a secret note whose letters got reflected in the gems of his diadem and were observed by his chowrie-bearer, and she noting the contents thereof caused his death. (5) बहुलनिशि In a night of the dark fortnight. निधानं A treasure-trove. उत्खननं Digging. उत्खातखङ्गप्रमाणिनी Destroying with uplifted swords. माथुरं A native of मथुरा (Muttra). Br̥hadratha was slain by Vidūratha's army. (6) नागवनविहारशीलं Udayana or Vatsarāja was fond of sporting in the forest of elephants. Mahāsena or Pradyota, a neighbouring king, wanted to catch Vatsarāja alive. Knowing

the fondness of Vatsarāja to allure elephants by the music of his lute, Mahāsena constructed a big wooden elephant wherein lay concealed his armed troops and placed it in a forest within the notice of Vatsarāja. Vatsarāja played the music. The wooden elephant drew near, and out came the soldiers and captured him alive and took him to Mahāsena's palace where he was kept captive. Then he was charged with the duty of instructing Mahāsena's daughter Vāsavadattā in the lute and he ultimately eloped with her. And a lawful wedlock took place between the two as proposed by Mahāsena. This is the story in Bhāsa's Pratijñā Yaugandharāyaṇa. (7) Agnimitra's son Vasumitra was beheaded by Mitradēva pretending to be an actor.

**Page 70.** (8) तरवारि: A knife. Śarabha, the king of Aśmakas, was fond of musical instruments. Certain enemies of his pretending to be students of music cut off his head with knives concealed in the hollows of their lutes. अलावु: Gourd. सुषिरं Cavity. (9) The assassination of Br̥hadratha of the Maurya dynasty by his commander Puṣpamitra is known in history. (10) Caṇḍīpati, the name of a king. अनीयत The commentator and following him, Cowell and Thomas connect काकवर्णः with this sentence. But since Viṣṇu Purāṇa mentions Kākavarṇa as the second king of Śiśunāga dynasty we have preferred to connect काकवर्णः with the next sentence. दण्डार्थं उपनतः: यवनः तेन निर्मितेन A plane to travel in the sky was contrived by a Yavana, and in it Caṇḍīpati who was

curious of marvels was carried away no one knows whither. (11) Kākavarna of the Śīśunāga dynasty was cut off in the neck. (12) The last of the Śūṅga kings was put an end to by his minister Vasudeva who founded the Kanva dynasty. Devabhūti is the name of the last Śūṅga king according to Viṣṇu Purāna. A slave's daughter was disguised as queen, and through her the minister caused the death of the Śūṅga king. (13) असुरांत्रेवरं A subterranean cave leading to the Nether world.

**Page 71.** मेकल is the mountain from which the Narmadā rises. मागधं अपजह्नः The ministers of the Mekala king took off the Magadha king by means of a tunnel on the Godhana mountain. Commentary :— गोधनगिरिः सूर्याख्यः पर्वतः. (14) महाकालमहे In the festival of महाकाल. महामांसं Human flesh. वातं न सहत इति वात्लः. न ऊः. Stiff-necked ; puffed up.

He was mad in the theory of the sale of human flesh. Commentary :— पुणकः गोत्रविशेषः तत्र भवः पौणकिः. But since Pradyota is mentioned as the father it will be natural to treat Puṇakā as the mother. Puṇakā is perhaps Pradyota's wife of an inferior caste. (15) वैशानां व्यञ्जनं थेषां वैद्यव्यञ्जनाः Putting on the disguise of physicians. राजयक्षमन् Consumption. गणपतिः is the name of a king of Videhas. (16) खींविश्वा-सिनश्च etc. refers to fratricide committed by Vīrasena on his brother Bhadrásena, king of Kalingas. Kalinga is a country between the mouths of the Godāvarī and the Mahānādī. (17) मातृशशनीय etc. refers to the

slaughter of Dadhra, king of Karūśas, by his own son when the father desired to put his other son on the throne. Karūśa seems to be a country near Jubbulpore. (18) उत्सारकः A forerunner with cane in hand to clear off the crowd.

**Page 72.** चक्रोर is the name of a mountain. (19) गण्डक A rhinoceros. खड़ा: सन्त्यस्मिन्निति नडूलं. Pāṇini: नडशादाहृलच्. Amara:—त्रिष्वागोप्राक्षडप्राये नड्वाशहृल इत्यपि. नलवन् A forest of reeds. चम्पा is the capital of अङ्ग or North Bengal. चामुण्डी The name of a city. (20) मञ्चूः Royal bards. मौखरि is the name of a dynasty. (21) As to the assassination of the Śaka king by Candragupta the commentary says:—

इति marks the close of the list for the present.

प्रमत्नानां etc. The author begins to give another list of atrocities, this time a list of seven murders caused by women. (1) मधुरकं Poison. लाज Fried grain. पुत्रराज्यार्थं To secure the throne for her son, Suprabhā killed Mahāsena, king of Kāśī.

**Page 73.** (2) व्याजेन जनितः कर्दपर्दप्यः यस्याः Pretending to be in a frenzy of love. क्षुरधारैव पर्यन्तः यस्य तेन Ratnavatī slew Jārūtha of Ayodhyā with a mirror having a razor-edge. (3) विषचूर्णेन चुम्बितः मकरन्दः यस्य तेन. The blue lotus worn on the ear by Devakī was dipped in poisonous powder and she killed her husband Devasena of Sumha, being in love with her brother-in-law. (4) योगपराणः Magic powder. वैरन्त्य King of the

city known as Vairanti. (5) वृण्णि Belonging to the Vṛṣṇi race, a clan of Yādavas. (6) Sauvīra, the name of a country. (7) Somaka is the name of a king of Puru's race. पौरवः ^ ३५

By making him drink poisoned wine. अदृश्येन अगदन  
लिप्तं वदनं यस्याः सा But she herself had smeared her face  
with an invisible antidote to counteract the effects  
of poison.

**Page 74.** गतायुषां प्रतिसामन्तानां Of rival kings who  
were approaching the end of their lives. उद्वसितं  
Home. Amara :—गृहगेहोदवसितवेशम् सद्भ निकेतनम्. उपलिङ्गानि  
Evil omens. वितेनिरे Spread abroad. कृष्णसारश्रेणयः Black-  
spotted antelopes. The leftward running of the  
deer as an evil omen is referred to in Harṣacarita,  
V Ucchvāsa :—प्रस्थितस्य चास्य प्रदक्षिणेतरं प्रयान्तो विनाशमुपस्थितं  
राजसिंहस्य हरिणाः प्रकटयांबभूयः. Amara :—सरधा मधुमक्षिका.  
जहादिरे Perfect, 3rd person plural of हाद अव्यक्ते शब्दे.  
विद्वत्विकृत etc. Poets often describe jackals as emitting  
fires from their muzzles. Vide Raghu :—निशासु  
भास्त्वकलनूपुराणां यः संचरोऽभूदभिसारिकाणाम् । नदन्मुखोत्काविचितामिषाभिः  
स वाह्यते राजपथः शिवाभिः ॥ XVI-12. विरेषुः The howling  
of jackals as an evil portent is referred to in Harṣa-  
carita, V Ucchvāsa :—विरसविराविणीनामुन्मुखीनां शिखिनो ज्वालः  
प्रतीच्छृङ्खल्य इव पतन्तीरुल्का नभसो ववाशिरे शिवानां राजयः.

**Page 75.** तरल etc. The beating of breasts and  
weeping by dolls are a rather curious phenomenon.  
Perhaps the phenomenon is to be justified by explain-  
ing that the statues appeared very dim. दद्धुः etc.

Warriors saw their reflection in mirrors as headless trunks. Why? Perhaps their heads fled away in fear of their imminent capture. चक Wheel. शङ्ख Conch. कमल Lotus. These three appear as रेखा in Harṣa's foot. The appearance of these marks on the crest-jewels of the king's rival queens suggests that their husbands would be trampled under Harṣa's foot. चेटीनां चामराणि Chowries waved by servant-maids. प्रणयकलहः Love-quarrel. मानिनी An angry lady. व्यघटन्त Bees that crowded for drinking rut on the cheeks of elephants began to disperse. स्तम्बं करोतीति स्तम्बकरिः Forming into heaps. Pāṇini :—स्तम्बशकृतोरिन्. Amara :

यवसं Grass. Amara :—शष्पं बालतृणं धासो

। हरयः Horses are generally afraid of buffaloes, much more so of Yama's buffalo. चलवल्यावली etc. Poets often describe peacocks as dancing in unison with ladies' strokes of hands marking the time of music. Vide Megha :—तालै

and Uttararāmacarita :—

**Page 76.** कुले जातः कौलेयकः A dog.

Pāṇini :—कुलकृक्षिग्रीवाभ्यः धास्यलंकारेषु. तोरणस्य

Amara :—तोरणोऽद्धी बहिर्द्वारं. कौटवी A naked woman.

Amara :—स्त्री नगिनका कौटवी स्यात्. कुटिलाः हरिणखुराणां वेण्य एव तरङ्गाः आमु सन्तीति कुटिल...तरङ्गिण्यः Grass growing on pavements indicates the fast-approaching desertion.

भटानां छियः भछः Soldiers' wives. चपकं = दानपात्रं The appearance of intertwined hair and the absence of

collyrium being a mark of ladies in separation augured their fast approaching misery. भूमयः चकम्पिरे Earthquakes are another evil portent. वध्यालंकार A man about to be sent to the gallows used to be decked in red flowers and in red sandal unguent.

**Page 77.** उल्कः दण्डा इव उल्कादण्डः Meteors stretching long, or उल्का can be interpreted as a firebrand, a torch. विनश्वरी श्रिङ्गं पर्यग्निकुर्वणा इव. पर्यग्निकरण is the act of revolving a blazing torch round an object offered as a victim in sacrifices. The glory of other kings was about to perish and hence as a prelude fire is revolved round it. अविरलं स्फुरन्तः स्फुलिङ्गाः येषां तथाविधानां अङ्गाराणां उद्भोरण दग्धः तारागणः यैस्ते Blazing meteors set the star-clusters afire with eruptions of incessantly flashing sparks.

.: Aorist, 3rd person plural of स्म् with वि to stop.

प्रवने प्रतिभवनं. वातोऽसां समूहः वात्या. Pāṇini:—पाशादिभ्यो ... A furious hurricane swept along, blowing off chowries, umbrellas and fans. प्रतीहारीव A female doorkeeper too would carry these things in advance. The chowrie and other things forming part of the royal insignia of other kings were swept away by a hurricane.

The End of the Sixth Chapter.

